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DRAMATIC MIRROR

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ALEXANDER KEARNEY.

AT THE THEATRES.

Fourteenth Street.—Imagination.

Play in three acts, by Sydney Rosenfeld. Produced May 23.
Harry Jelliman Harry Hotto
Martha Jelliman George Dickson
Walter Jelliman Julian Fernandez
Tom Dawson W. W. Wilson
Dick Brannan Wilton Lackaye
Henderson Crossley Alf Hampton
Minnie Matlock Lizzie Hudson Collier
Rev. Calvin Ceder Lindsay Hurst
Sethon Ricketts Charles Stanley
Caroline Ricketts Helen Kinnaird
Major Marion Elmore
Prof. Schmidt Frank Hatch
Popsy Lizzie May Ulmer
Flapjack Harry Tansy

A week's rehearsal of this farce in Philadelphia gave the players acquaintance with their parts, and as a consequence the first representation in New York had all necessary spontaneity and activity.

Imagination calls attention to Mr. Rosenfeld's idiosyncratic quality—notable in all his work—a gift for the fantastic. This is not shown so much in essential novelty as in such treatment of matters that have been handled before that they have taken on a grotesquerie that passes for originality.

This story, suggestive of *A Night Off*, is that of a stay-at-home old fellow whose wife, having dipped deeply into the intrigues of a society of women who seek something unattainable for their sex, finds that her monotonous husband lacks a necessary wickedness which will permit her to shine as a martyr in the eyes of the organization to which she is otherwise a brilliant light; and her husband, goaded by her contempt for his chronic domesticity, and finding opportunity in the straits of a fast nephew and the latter's friend, practically bribes them to initiate him into the nocturnal mysteries of the town.

The young men consent to acquaint him with the mysteries; but the desire of the nephew to follow an old love, a divorced woman, who is on a visit from Chicago with a clergyman to whom she is engaged, changes the programme. The young fellows plan to go to a social party to which the widow has dragged the clergyman—the latter under an assumed name because he is booked from Chicago as a visitor to the woman's society mentioned—and take the old gentleman along, making him believe that he is there to find the Bohemia promised.

This fraud upon the old gentleman's imagination gives title to the farce.

At the party the clergyman is arrested as a burglar, and the old man and his companions are taken as accomplices. In the third act the complications are solved as practically foreshadowed in the second act.

The farce is written with much of that anti-climax wit found in comic journalism, and the dialogue occasionally discloses a phase not politely permissible. The most lively scenes are strained—not even farcically natural—and one introductory to the party, a pretended satire on the home methods of a worldly but wealthy business man, is literally uncivilized.

Mr. Hotto, as the sportive old man, repeats his work in *A Night Off*, with which he was provincially identified. Mr. Wilson, the nephew, was particular in his comedy. Wilton Lackaye, as a high roller, seemed like one to the manner practised. Frank Hatch developed the part of an amorous incidental pianist to burlesque. Miss Collier played the coquettish Chicago woman lustily. Lizzie May Ulmer was a sprightly maid whose main business was to trace a conundrum from the wrong end, and a dozen others in the cast brought out the somewhat intricate subordinate details acceptably.

*People's—Irish Inspiration.**Sensational drama in four acts, by H. P. Taylor and John Walsh. Produced May 23.*

Con Reilly R. A. Roberts
Alan Fitzgerald Nestor Lennon
Squire Mammel Fox Daniel Jarrett
Michael Rooney John F. Ward
Danny O'Rourke William McCready
Lady Margaret Belle Melville
Mrs. O'Neill Bessie Hunter
Winnie Clara Coleman
Janie Mrs. Emilie Nickaby

Mark Hanley scored a success on Monday night at the People's with an Irish drama, which was very favorably received by a large audience.

The piece, though composed of stereotyped material, is treated in a picturesque and sensational way, and it is entitled to rank as one of the best of its class. It is crowded with thrilling scenes, and is well stocked with elements of popularity.

The plot is built upon the machinations of Squire Fox and a rascally attorney, Michael Rooney, to obtain possession of the person and fortune of Lady Margaret. In that design they successively attempt to burn her in a barn, to murder her child, to kill her lover, and failing in that, they shut up the lady in a castle, the child in a French hat's butt, and the lover they charge with murdering the lady. In all these matters they are defeated by Con Reilly (a young gardener, in love with a coleen), whom the villains also attempt to get out of the way, by throwing him under the stone of a grist mill. In the end, on the trial of Alan Fitzgerald, Lady Margaret, who has been rescued from the tower by Con, appears and all the conspiracy is fastened upon the real villains and all the innocent lovers are made rich and happy.

R. A. Roberts was very happy in his impersonation of the light-hearted Con Reilly, and Nestor Lennon played Alan Fitzgerald with a good deal of power.

The part of the villainous Squire was skillfully treated by Daniel Jarrett. William F. McCready as Dan O'Rourke was a good "heavy father." Bessie Hunter played Mrs. O'Neill with cleverness. Belle Melville played well, though somewhat stagily, as Lady Margaret. Clara Coleman as Winnie O'Neill was animated and comic.

The piece was picturesquely mounted.

Grand—The Midnight Alarm.

A. V. Pearson's melodrama, *The Midnight Alarm*, attracted a large audience to the

Grand on Monday night. The piece is constructed so as to win the approval of the gallery, and consequently it was enthusiastically received. What with the calls and recalls, the hisses for the villains, and the general uproar, it was a great hit—considered in a popular sense.

Windham.—10 Nights in a Bar-Room.

This play nestles as cosily on the Windsor's stage as though it were not flanked on every side by bar-rooms of the worst Bowery type. It may be because its realism was appreciated, that the applause was so liberally bestowed. H. G. Clarke was Joe Morgan the drunkard, and Emma Tucker was the long-suffering wife. Both sustained the parts with credit. Little Ada Gilbert as the drunkard's child was cunning, and won the sympathies of the audience. The scenery was unusually good.

Proctor's—Old Jed Prouty.

Richard Golden and a capable company presented Old Jed Prouty at the Twenty-third Street Theatre, last night. The house was well filled and the audience was given to enthusiasm. Mr. Golden as Old Jed gave his usual artistic performance. Frank Johnson as Zack Wilcox and Mrs. F. C. Wells as Trip Prouty are deserving of commendation. This attraction is expected to remain for several weeks at Proctor's.

Tony Pastor's—Variety.

A crowded house applauded the capital bill presented at Tony Pastor's last night. In it were Van Leer and Barton, knockabout performers; William Jerome, the clever pantomime; James F. Hoey, the eccentric comic chap; Musical Dale; the inimitable Frank Bush and the celebrated Clipper Quartette. There were other specialists besides, that rounded out an evening of genuine fun and enjoyment.

Koster and Bial's—Variety.

Carmencita, the Spanish Student and the operatic travesti so well known as Fra Diavolo, still continue the principal attractions at this popular house. The Borani Brothers give a surprising and entertaining act entitled Disappearing Demons, and Mille. Hartley with M. Dufour win much approval by their clever dancing. Next week the burlesque *Pocahontas Up to Date* will be produced.

Sabrina—Star of the Glass.

This is the second visit of Charles McCarthy and his popular play to Jacobs' this season. On Monday night hearty applause greeted every member of the cast. The company is the same that presented the play previously.

At Other Houses.

Wang still runs popularly at the Broadway.

Digby Bell and company have made Jupiter at Palmer's, one of the attractions of the town.

Bobby Gaylor and his company are doing well with Sport McAllister at the Bijou.

At last accounts, Elysium was still on at Herrmann's. It is advertised with reference to its peculiar character, due notice being given of the exact hour at which its worst features may be seen and heard.

The unrivaled Bostonians in Robin Hood are facing the best audiences that the Garden Theatre has contained this season.

The Lyceum season has been extended two weeks, owing to the unabated interest shown in *The Grey Mare*.

Child of Fortune is in its second month at the Casino, and its audiences continue large and well pleased. The opera is one of the best ever produced in New York.

*THE BROOKLYN THEATRES.**Park—La Cigale.*

The Lillian Russell Opera company opened a week's engagement at this theatre, last night, in *La Cigale*. There was a packed house, the opera was delightfully sung and acted, and Miss Russell enjoyed one of the triumphs to which she is evidently growing accustomed.

Grand—Two Orphans.

The Two Orphans gratified a good-sized audience at the Grand, last night. Kate Claxton's Louise as usual aroused the sympathies of the house. Charles Stevenson and a good company rendered satisfactory support to the star.

Holmes' Star—Golden Giant.

The Golden Giant, which is by no means a novelty, nevertheless met with the approval of a large audience at Holmes' Star Theatre on Monday night. The melodramatic situations of the play were vociferously received. The cast is of fair quality.

Hyde and Barnes's—Variety.

A capital variety bill, including the French Folly troupe, is the attraction at this popular establishment the current week. The attendance last night was large.

Academy—Love in Tandem.

Augustin Daly's company began their Brooklyn engagement last night with *Love in Tandem*. There was a numerous assemblage. The bright comedy was acted by the same efficient cast that popularized it at the home theatre.

Amphion—Starlight.

The attraction at the Amphion this week is Vernon Jarreau in *Starlight*—an attraction, indeed. Miss Jarreau is a favorite with Brooklynites. Her present engagement will doubtless prove profitable.

Notes.

Snyder and Buckley's Minstrels—with thirty performers—are at the Lyceum this

week. Next week *A Gay Deception* will be the bill.

Berger and Price gave a benefit to R. W. May and W. F. Albery at the Lee Avenue Academy last night. The Ticket-of-Leave Man was presented.

Two theatre parties composed of members of the Kenilworth Dancing Class and Our Own Bowling Club witnessed the performance of *Inigo* at the Columbia one evening last week.

The Columbian Dancing Carnival, given by the pupils of H. Fletcher Rivers at the Bedford Avenue Theatre on Tuesday evening of last week, was a most enjoyable event. The house was crowded with friends of the clever little dancers.

Johnnie Carroll, the well-known variety actress, had a benefit at Holmes' Star Theatre on Sunday night.

AUGUSTUS PITOU'S PLANS.

"Yes," said Augustus Pitou to a *Mirror* reporter yesterday, with something that in a less energetic and less philosophical manager would have sounded like a sigh, "I shall abandon my stock company. The company was engaged for thirty-two weeks, and was kept employed thirty-five weeks. The only people with whom I had contracts that would relate to my change of plans were Ida Vernon, Jane Stuart, W. H. Thompson, Gus Frankel and George W. Leslie, all of whom have been notified that I shall carry out their contracts and place them in other organizations under my management."

"As to your other enterprises?"

"Well, The Power of the Press, which has had a remarkably prosperous season—it has seen but two unprofitable weeks during the period of its tour—will close at Grand Forks, North Dakota, June 27. The company is ticketed to New York. It will reopen in August and is well booked for next season.

"Across the Potomac will open at the Boston Theatre, Aug. 29, and is booked for a season of thirty-six weeks in the leading theatres of the country, generally in one and two-night stands. It will play Hoddy's in Chicago two weeks.

"After election I shall put Mavourneen on the road with a strong company, but with no plan to star any part in the play. Every attention will be given to the production.

"I have bought of Fanny Aymar Mathews—who, it will be remembered, had a controversy with Daniel Frohman over the authorship of *The Wife*—a play in four acts, called *St. Augustine*. It is a play of unusual promise, the time being the present, and the atmosphere social. Its comedy is excellent, and some of its situations are novel and very striking. The first act takes place in Washington, and the rest of the play in St. Augustine, Fla., at the Hotel Ponce de Leon. It will give scope for elaborate tropical effects in scenery, one or more scenes being reproductions of the hotel gardens and buildings. It will be first produced in Washington, probably in January, but will be given later in New York with greater detail."

"Have you any other plans?"

"Yes, but not yet ready to divulge. One of my most trusted men, W. B. Grose, will sail next Wednesday for Europe. A sum of money is deposited to his credit in London, and he takes from me a power of attorney. He will make a tour of the English provinces, and thence will go to the Continent, visiting Vienna, Paris, Berlin, Milan and other centres. He has authority to buy any desirable theatrical property that he may encounter and to engage any people whose special ability or promise make them fit for my plans, with which Mr. Grose is familiar."

THE BRUTE INSTINCT.

Every panic seems to develop in the average man a sort of savagery—an animal instinct or impulse for self-preservation—into which thought or calculation does not enter. At such a time presence of mind is possessed by very few people—so few, indeed, that they generally are powerless to make it effective either for themselves or for those that plainly cannot command it.

No panic develops greater terrors than that caused by a fire in a theatre. There have been cases where individual coolness and judgment have undoubtedly saved many lives by averting panic. But when a danger from fire is imminent and apparent, and fright has taken firm hold of an audience, isolated efforts to restore order are, as a rule, of little avail.

There have been few cases of disaster from theatre fires in which fatality could not have been prevented if the people threatened by danger could have retained self-control. In such cases, however, all the lessons of self-repression and inhibition taught by civilization seem powerless against the instinctive force that moves man to preserve himself, if he can.

There may, and there may not, be some relation between the selfishness displayed in such an emergency and the scientific dogma of "survival of the fittest." If we know that a man saves himself in such extremity solely by his presence of mind, and without interfering with the rights of others to life and self-rescue, we may admit that in his case it is a survival of the fittest.

In the Central Theatre fire, however, an abnormal phase of the dominant impulse was displayed. It is said that a burly man in the audience rose when the alarm was given, took a knife from his pocket, and proceeded to threaten and cut his way to safety.

It is possible that this man's act in taking the knife from his pocket might, under cold analysis, be shown to have resulted from presence of mind; but if he alone had by this means escaped, there is no science of existence that would convince any person of sentiment that the fittest had survived.

KATE CASTLETON has been re-engaged by Manager George H. Murray for The Dazzler company.

REFLECTIONS.

JULIAN GREER was born in Stratford-on-Avon, Warwickshire, Eng., on Aug. 8, 1864.

He began his stage career with Barry Sullivan in '84, playing Catesby in *Richard III*. In '87 he played Stephen Marler in *The Wages of Sin* with Frank Harvey's company in the English provinces. The same year he filled the leading juvenile roles in *Lilian Lewis* company to this country.

The following season he acted important parts in John Sleeper Clarke's company, and appeared as Laertes when Creston Clarke made his debut in *Hamlet*. Afterward he toured in *Her Atonement*, and as leading man with Walter Mathews. In 1890-'91 he played the leading part in *The Fugitive*, and he was also seen during the run of *All the Comforts of Home* at Herrmann's. The past season he has played with Charles Frohman's company in *Men and Women*. Mr. Greer is a finished and talented young actor.

A DUEL IN THE DARK WITH LIGHTED CIGARS FOR TARGETS is one of the sensational features of Edwin Arden's new play *Night and Morning*. This is the sort of duel that ought to find favor with Messrs. Borrow and Millbank, the celebrated fire-eaters.

THE KNICKERBOCKERS, the new comic opera by De Koven and Smith that The Bostonians will produce next season, as founded on Irving's "Knickerbocker Papers." Jessie Bartlett-Davis is said to have a fine part in it—that of a Puritan girl.

The testimonial benefit to Annie Clarke on the occasion of her retirement from the Boston Museum, on Thursday will have among its volunteers Mr. and Mrs. John B. Mason, A. Salvini and his entire company, Eben Pixington, Henry E. Dixey, Marie Jansen, N. C. Goodwin, Jr., Mary Shaw, Olive Homens, Mrs. Emma Sheridan Frye, John E. Keller, the "1492" company, and the entire Museum company and orchestra.

A REDEYE TRIM will go out next season under the direction of E. B. Fitz, now the sole proprietor. A company of special excellence has been engaged and all contracts made by Daniel Shelby, who last season managed the attraction, will be filled. The season will open at Texas about August 16. E. J. Nugent is booking the time. His headquarters are at 25 West Thirtieth Street.

EDWIN ARDEN will return to his first success—*Eagle's Nest*—next season. Mr. Arden is spending the Summer at his home in Staten Island.

SAUER SCASIAS, in her new play, *Nora Macbeth*, will sing a song written by herself, called "At Christmas Eve," incidental to which will be heard a chime of bells and Christmas carols, and Santa Claus will make a visit with reindeer and sledge. W. J.

THE NEW YORK DRAMATIC MIRROR.

A TYPICAL "BLUFF."

It is a melancholy, but an indisputable fact that certain members of the human family are wholly unable, whether because of their environment or because of their moral and intellectual defects, to understand, much less to appreciate, the fitness of things.

It is not at all likely that Recorder Smyth would consent to weigh his reputation for truth and veracity in the balance with that of the convicted felon he is about to sentence; or that a senator of France would cross swords with a *chevalier d'industrie*; or that Brown Brothers would confide the combination of their safe to a burglar; or that Superintendent Barnes would ask Hungry Joe to hold his pocket-book; or that a member of the Union Club would play cards with a crook; or that an honest lover of sport would lay a wager with a "welcher."

And yet it is decidedly probable—such is the obliquity of mental vision possessed by persons whose moral sense presents unmistakable evidences of arrested development—that the felon, the *chevalier d'industrie*, the burglar, Hungry Joe, the crook and the "welcher" respectively could see no good reason for any such disimulation.

There is a certain class of men—representatives of which class are often found in the vicinity of the saloon, on the street-corner, and wherever "big talk" assails the ear—that vaunt most atrociously and seek to give a semblance of substance to their vauntings by flourishing on high a property "wad" and by offering to venture this same possession in support of their claims, as if it were the divine symbol of truth itself. Possibly this familiar species of empty bluster impresses in some degree the man who lacks a "wad" of his own, but to other men it indicates simply cock-a-hoop vulgarity.

It will be remembered, perhaps, by some of our readers that in 1888 *The Mirror* placed a sum of money in the hands of the Actors' Fund. It represented a gift which, under certain stipulated conditions, this journal was willing to make to the Fund in the event that any exclusively dramatic newspaper could establish the point that it had a larger paid circulation than that enjoyed by *The Mirror*. This, as we took care to emphasize at the time, was in no sense of the term a bet or a wager; it was designed to benefit a worthy charity. The offer specifically provided for a fair and square determination of the circulation question; it was not hedged in by specious reservations, shrewdly calculated to furnish loopholes for deception and fraud. It was not accepted.

And now comes the *Dramatic News*—a publication that during its chequered and vicissitudinous career and its many lightning changes of proprietorship has laid claim to nothing original, unless, indeed, it be to original sin—with an eminently characteristic "bluff" in the form of a bet that its circulation is larger than the circulation of *The Mirror*.

On its face, this might seem like an honest, if a somewhat blatant invitation to compare the circulations of the two papers. But even if *The Mirror* were able to perform the well-nigh impossible feat of descending to the level of the *Dramatic News*, involved in taking up this bet, the result could establish nothing that is not established already.

But if all other objections were set aside *The Mirror* would place itself in a highly ridiculous position did it consent to submit to such a comparison—quite as ridiculous, for instance, as it would be for the owners of the *City of Paris* to accept a bet from a tugboat captain that his tugboat was a larger, swifter and better vessel than the transatlantic monarch.

There are many palpable reasons, however, why *The Mirror* must refuse to enter into a contest of this description with such a publication as the *Dramatic News*.

In the first place the terms, as stated by the woul-be bethor are that both papers shall "throw open all books, reports from press-rooms, etc., to an investigating committee.

The books of the *Dramatic News* might prove something, anything, or nothing. But as they have been for some time past in the custody of persons whose business accomplishments are altogether too brilliant to insure the strictest accuracy, and as the nature of these accomplishments has been clearly described by Messrs. Whitelaw Reid, Samuel Sinclair, W. F. G. Shanks, Dr. Richmond in one case, and by Messrs. Frank W. Sanger, Louis Aldrich, Fred Bryton, Nate Salsbury and Miss Clara Louise Thompson in the other case—not to speak of the testimony of many managers and actors regarding the peculiar bookkeeping system that causes the continuance of advertisements for months after the dates of expiration, and the sending of bills for the unauthorized advertisements in question—it may readily be seen why we would object to having the books of such custodians used as evidence of anything.

As for the "press-room reports" of the *Dramatic News* it need only be said that such of these reports as have reached us suggest the advisability of its withdrawing the money that it is alleged has been placed in Manager Miner's hands, and of applying it to a useful and legitimate purpose.

Moreover, if the money said to have been wagered belongs to the editor of the *Dramatic News* (who boasted not long ago that he owed \$25,000 of borrowed money and that he was "execution proof") he might better devote it toward paying his creditors than risking the loss of it in this reckless manner. But whether it be his, or whether it be somebody else's, we desire neither to take money that comes from the *Dramatic News*, on the one hand, nor to possibly cripple the resources of a dramatic agency for an entire Summer on the other hand.

In short, we will not "bet" with the *Dramatic News*.

We have no "contest" of any sort with the *Dramatic News*, a publication that is outside the pale of rivalry wif *The Mirror*.

If we have broken a long silence respecting the existence of what Mr. Edwin Booth once

characterized in a letter to the Editor of *The Mirror* as "a vile sheet," it is because we are moved by such motives and hold in view such purposes as the *Dramatic News* naturally is incapable of appreciating.

Dr. Parkhurst took a stick of caustic and a supply of disinfectant under his arm recently and started forth to rid this town of sundry moral diseases. *The Mirror* purposes to do as much for dramatic journalism.

MAIDA CRAIGEN'S SUIT.

It will be remembered that some time ago Maida Craigen, through her counsel, Randolph Parmenter, brought suit against Margaret Mather for damages for breach of contract, Miss Craigen alleging that she was engaged for the entire season of 1890-91 and Miss Mather alleging that her engagement was such that it could be terminated on two weeks' notice. The contract or agreement between these parties was made through D. C. Willoughby, who was Miss Mather's agent at the time.

The case was called for trial on Tuesday last, the firm of Dittenhofer and Gerber appearing for Miss Mather. At the outset of the trial, it developed that this two weeks' clause was to be the question, and whether or not that clause was in the contract or agreement with the parties appeared to be a vital point in the case.

Judge Paterson, of the Supreme Court, before whom the matter came up, suggested that it would be wise to try this question in regard to whether the agreement contained the two weeks' clause or not first, and the question of damages afterwards. Counsel acted on this suggestion of the court and the case was withdrawn from the jury. This leaves the matter just where it was. The case will soon be brought up, however, for determination, in the manner suggested by the Judge.

Miss Craigen claims that she entered into an agreement with Manager Willoughby to play leading business with Miss Mather in Joan of Arc, and for that purpose went to London to study the play as produced there. She claims that a memorandum of contract was drawn, without the two weeks' clause, under which she was to receive \$100 per week for the season, no number of weeks being specified; that subsequently a contract was produced by Manager Willoughby, which she signed without thorough examination upon his assurance that it was in accordance with the memorandum; that she subsequently found in this contract a two weeks' clause, of which advantage was taken by the defendant's manager after the first production of the play in Montreal, after plaintiff's refusal to accept a salary of \$75 per week.

The merits of this case, accordingly, remain to be tried.

UNCONSCIOUS CELEBRATION?

"A. C. Gunter naturally denies the charge that his opera, *Polly Middles*, is founded upon my story 'Back in Athens,' published in the *Baltimore Home Journal* in 1887," said A. Curtis Bond to a representative of *The Mirror* yesterday.

"He has offered as evidence of the fact that this opera is original a copy of a receipt from Colonel McCullum for an opera called A Pompeian Picnic, which was submitted to that manager in 1886. He infers but does not say that A Pompeian Picnic is the same as *Polly Middles* but no evidence is offered to prove this, and I don't feel disposed to accept the assurance.

"But compare my story with *Polly Middles* and then judge for yourself whether I, or anybody else, can doubt the internal evidence afforded by the process. Here, for instance, are a few points of resemblance:

"My story opened with a party of curio-sellers in an ancient city. Mr. Gunter's opera opens with a combination of curio-sellers and brigands.

"The principal scenes of my story occur at a picnic. The principal scenes of Mr. Gunter's opera occur at a picnic.

"My story introduces a vial with magical contents, and the antidote thereto. So does Mr. Gunter's.

"My story hinges on an instantaneous change to antiquity. So does Mr. Gunter's.

"My story gives the local life of an ancient city. So does Mr. Gunter's.

"My story restored the picnic party to modern times by the use of the antidote contained in the vial which they carried with them into antiquity. Mr. Gunter effects his restoration by causing one of his characters to distil from the herbs of Pompeii the antidote he had left in a vial in his overcoat that was lost in the future.

"I hope, however, shortly to republish my story and then the general public can give judgment upon the claim I have made.

By the way, if Mr. Gunter did not take my story to build his opera on, then it must be plain, from their many points of similarity, that I took Mr. Gunter's opera and built my story on it, and this five years before *Polly Middles* was produced. But even Mr. Gunter has not ventured to say I did this.

"Perhaps, it will be claimed this is another case of unconscious celebration. If so, it will put even the famous Pinero-Squire and Hardy's 'Far From The Madding Crowd' controversy into the shade, and will offer a good case for the Psychical Society to investigate."

OBITUARY.

David B. Oaks, an old-time minstrel and variety performer, died at Middletown, N. Y., on May 13, and was buried from his late home, 100 East Eleventh Street, in this city, on Monday of last week.

Mrs. Sarah Melrose, mother of Ada Melrose and mother-in-law of Harry W. Semon, died at Teller's Hotel, Chicago, on May 13, after a brief illness, aged fifty-seven. The remains were taken to Louisville for burial.

PROFESSIONAL DOINGS.

George Emmons, whose portrait is presented herewith, began his stage career many years ago with the elder Wallack, at the theatre corner of Broadway and Broome street. He played boys' parts with James and Lester Wallack, Brougham, Dyott, Mrs. Hoey, Mary Cannon and others of that famous company. He also played at Niblo's, the Winter Garden and other old-time theatres. In recent years he has acted with Booth and Barrett and Mrs. Langtry. He has appeared in The Cavalier at Palmer's, in Othello at the Windsor, in Kerry at the Metropolitan Opera House, at the Madison Square in Aunt Jack and at the Jersey City Academy in many characters. His best work has been shown in Othello, Shylock, Lear, Richelieu, Macbeth, Brutus, Ingomar, Sir Peter Teazle and Aminadab Sleek. Mr. Emmons has a fine physique and an excellent voice.

E. B. Fluz and Katherine Webster will open their season in *A Breezy Time* about Aug. 2.

Dominick Murray will go abroad next month. He will continue to play Humpy Logan in *Master and Man* next season.

George C. Staley will play the week of Sept. 2 at the Auditorium, Chicago. The week will be devoted to benefits for various local organizations.

Fanny Bowman, who made a hit with Frederick Warde during the past season as Marcella in *The Lion's Mouth*, has been engaged for the Warde-James company for next season.

James E. Farness, manager of the People's Theatre at Cincinnati, and the new vaudeville house in Indianapolis, spent last week in New York.

W. L. Gibson has been re-engaged as stage manager for Litt and Davis' production of *The Ensign*.

The Little Tycoon's season will close on Saturday next in Philadelphia. It is not likely that this attraction will go on the road soon again. Henry Greenwall has decided to star R. E. Graham in the farce-comedy *Larry, the Lord*.

Willard Spenser, the author of *The Little Tycoon*, is writing another comic opera which he intends to bring out next season.

E. B. Lindow, manager of *The Operator*. S. D. Ferguson's sensational play in which the Newell Brothers will star—offers a prize of \$25 in gold for the best two-line verse written upon the subject of the twin stars in *The Operator*. Communications should be addressed to "The Operator" in care of *The Mirror*.

John Wherry, manager of the MacLean-Prescott company, has gone to Dundee, Ill., on a three months' fishing trip.

The Jersey City Opera House closed its season last Saturday night. After the fall of the curtain Business Manager Frank Hawley and Stage Carpenter Charles Gudgeon were presented with handsome gold Elk badges by the attachés of the house. Manager Mullens was unable to be present on account of illness.

The event of the week in Boston will be Anne Clarke's benefit, on Tuesday night, at the Museum. Every professional in town has volunteered, and several will attend from New York. The affair is in the hands of such men as Colonel Russell, Lee and Higginson, Fred Ames, Oliver Peabody, and other Sunset Club men, and the house is practically sold. The event is sure to draw one of the most brilliant, as well as one of the largest, audiences of the season.

What are the newspapers talking about from dawn of day until night goes out? The Operator.

As the bicycle comedy called *Cupid on Wheels*, under the management of Henry J. Sayers, has been confused with *Love on Wheels*, the name of the former has been changed to *Cupid's Chariot*. The interest of this play centres on a bicycle race.

Walter Perkins, late of the Boston Lost Paradise company, has joined the New York Lost Paradise company, playing the same part that he acted in the former cast last season. The company are to go direct to California, opening the latter part of June.

W. A. Mai will present his new play, *Wicklow*, at the Lee Avenue Academy in Williamsburg on Monday evening next. The cast will comprise Benjamin Horning, Charles Burk, M. J. Jordan, Mason Mitchell, Lillie Allison and others. Should the play prove successful it will be taken on tour next season. Fred Hodgson is the manager of the venture.

The building on West Twenty-eighth Street known as the Frohman Dramatic Exchange, has been sold by Marie Hubert Frohman, who, through her father, Mr. Hubert, has bought the premises at 57 West Twenty-fourth Street, where a new building is to be erected. The Frohman Exchange will remain in its present quarters until the new building is ready.

Scores of plays have gained renown, but what play is now the talk of the town? The Operator.

A man named Barrie, calling himself "a converted and reformed actor," has been giving lectures on temperance and on alleged matters "behind the footlights," in Canadian towns. His libels on the dramatic profession—one of the most inexcusable of which is the statement that he ever belonged to it—are as patent as his professions of rectitude were bogus. At last accounts he was serving an eight days' sentence in the London, Ont., jail for drunkenness.

Frederick Hosson, who is to manage the affairs of the Irish comedian, Andrew Mack, for the next five years, will be Henry Greenwall's assistant this Summer.

Max Freeman has left the cast of *Elysium* at Herrmann's Theatre. His Mohammed, the guardian of the harem, was too realistic.

Frank Logan has been re-engaged as business manager for George C. Staley.

HARRY LAFY will play *The Planter's Wife* almost exclusively next season.

BRANDON O'BRIEN is engaged in writing a one-act comedy.

DELMAN THOMAS has gone to his Summer home at Swansea, N. H.

ELMER E. VANCE will bring out another sensational play next season. He will not discontinue *The Limited Mail*, however.

It is possible that Bobby Gaynor will remain at the Bijou Theatre for a run.

Friends is being booked for next season. The play appears to have made a hit.

ELIE ELLISER's season will close at Hooley's Theatre, Chicago, on June 4.

The Piton stock company has gone out of existence. It played its final engagement at the Park Theatre, Brooklyn, last week.

PAUL KAUVAK, under the management of Eugene Robison, will again visit the South. It was quite successful in that section last season.

DANNY LOVINS: went to Philadelphia, last week, to play for the benefit of the Central Theatre fire sufferers.

REBECCA WARREX has been engaged to replace Rita Buchanan in *Old Jed Prouty*.

THE ELKS will hold their election on Monday evening next. J. J. Spies has declined to again be a candidate for the office of Exalted Ruler.

27 The greatest effect ever seen you will say, is the railroad wreck in Ferguson's play, "The Operator."

J. F. CORDRAY, of Portland, Ore., is expected in the city shortly. Mr. Cordray will engage a number of people for his theatres in Portland and Seattle.

W. J. BYRNE, brother of Dan P. Byrne, manager of the Opera House at Carbondale, Pa., opened the "opera buffet" in the Opera House block, in that city, recently, the occasion calling together many local politicians. Governor Hill and Mayor Grant sent kindly worded telegrams of regret for their inability to be present.

The Actors' Order of Friendship held its annual election of officers on May 15. It resulted in the choice of Edwin F. Knowles as president, Joseph Wilks as vice-president, Frank W. Sanger as treasurer, and Lester S. Guiney as secretary.

THE season at Forepaugh's Theatre, Philadelphia, closes on Saturday evening next.

HENRY HERMAN has been engaged for the Warde-James company.

JACOB SANFORD will not be Mlle. Rhéa's business manager next season.

THE COLLEGE BAWNS was written by Leon Boucicault, from Gerald Griffin's story of "The Collegians," in nine days; the haste of the work being inspired by successive failures at Laura Keene's Theatre and the immediate necessity for a new drama at that house. A writer of its history says that "it came to the stage like molten iron to the mold, red-hot and incomplete, but ready to be congealed into substance." The comedy is now running at the Boston Museum, and apropos of its original production in 1860 it is interesting to note that Mme. Ponini, now a member of Frohman's Boston company, assumed the part of Mrs. Cregan, while Charles Fisher and Charles Wheatleigh, both now so well known, were respectively Kyrie Daly and Danny Mann. Laura Keene was the Anne Clute, Boucicault the Myles, and Agnes Robertson the Eily O'Connor.

T. W. BARCOCK has been re-engaged for Nat Goodwin's company.

W. S. HARKIN has signed to go to St. Paul for the Summer season at Litt's Theatre. Mr. Harkin will play Jack Manly in *The Still Alarm* next season.

H. S. TAYLOR, who is booking Sisson's comedy, *The Colonel*, has placed the piece in some of the best houses in the country, and is rapidly filling the time in week stands for the whole of next season. Paul C. Blum, The Colonel's business manager, says that the comedy will undoubtedly prove a winning attraction, as it has a very strong cast, and Charles W. Morton, proprietor and manager, is sparing no expense in furnishing costumes, printing, etc.

IAHAB MORRIS is credited with having made a success as Cora in *The Creole</*

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, \$10; Half-page, \$15. One page, \$40. Professional cards, \$1 per line for three months. Two-line ("display") professional cards, \$3 for three months; \$15 for six months; \$60 for one year. Managers' Directory cards, \$1 per line for three months. Reading notices (marked *) 25 cents per line. Advertising received until noon P. M. Monday. Terms cash. Rate cards and other particulars mailed on application.

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NEW YORK, - - - MAY 28, 1892

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BIGU THEATRE—SPORT McALLISTER, 8:30 P. M.
BROADWAY THEATRE—WANG, 8:30 P. M.
CASINO—CHILD OF FORTUNE, 8:30 P. M.
FOURTEENTH STREET—IMAGINATIVE, 8:30 P. M.
GRAND OPERA HOUSE—THE MIDNIGHT ALARM, 8:30 P. M.
HERMANN'S—EUSKON, 8:30 P. M.
JACOB'S THEATRE—ONE OF THE BRAVEST, 8:30 P. M.
KOSTER AND BIAL'S—VARIETY AND BUSINESS.
LUCUM THEATRE—THE GREY MARE, 8:30 P. M.
PROCTER'S—EDDIE BROOKS, 8:30 P. M.
PALMER'S—JUPITER, 8:30 P. M.
TONY PASTOR'S—YANKEE, 8:30 P. M.
BROOKLYN
AMPHION—STARDUST, 8:30 P. M.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M. Advertisements may be sent by telegraph.

"The business department of The Mirror is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to hit a fair, clean, independent and able in journalism—and hitting the mark."—Atlanta Journal.

SPECIAL.

Every professional inserting a card of ten or more lines for three months or longer in this paper will receive a copy of The Mirror for the same period, without extra cost.

On receipt of one dollar The Mirror will send to any address for three months. This special offer for short term Summer subscriptions holds good until June 1 only.

COUNTING ROOM INFLUENCE.

A WELL-INFORMED American writing on the subject of the Paris theatres in *Scribner's Magazine* for this month, says this of the relations of managers and critics on that capital:

The theatres in Paris, at all events, the principal ones—have no "pull" whatever on the business office of a newspaper; no theatrical manager can hold the possible withdrawal of his advertisement *in terrasse* over an editor, as can be done here. Theatrical announcements go into the Paris papers as news, and not as advertisements, and are, as a rule, of the very briefest and most summary description. The dramatic or musical critic is absolutely unmuzzled; he can write what he pleases, and as he pleases, and the managers have no redress except indictment for libel, or else the duel.

The implication conveyed in these assertions is that the theatres in New York have a "pull" on the newspapers, owing to their patronage, and that our dramatic critics are not so independent as their Parisian brethren.

That implication is unfounded. It is a fact, patent to every intelligent reader and observer, that the only kind of newspaper whose critical opinions have any weight is the newspaper that is superior to counting-room considerations. The newspaper that suborns its criticisms to the exigencies of its advertising columns practices a form of dishonesty that excites the contempt of its readers and that robs its utterances of even the vestiges of respect and of influence. Such a newspaper deludes only such advertisers as are unable to perceive its inability to promote their interests because of the distrust it has created in the public mind. They act on the principle that the newspaper reading world is peopled with fools.

It may be that the theatrical departments

of several of the minor newspapers of this city are afflicted with the counting-room incubus, but the journals of character—the journals that enjoy the confidence and the esteem of the theatregoers of this community are as free and unfettered as the leading journals of Paris. We will go even further, and say that no venality such as obtains—according to the testimony of persons familiar with the inner workings of Paris theatricals—among several of the most celebrated of the "unmuzzled" French dramatic critics has its parallel in New York.

PERSONAL.

BELL.—Marie Bell, with the Carleton Opera company, won special mention as Serpette in *The Chimes of Normandy* when she sang in Washington.

CORLETTE.—Ethel Corlette is in Milan, Italy, with her mother, where she is pursuing musical studies with Signor Beragli, the tenor, who will bring her out in Milan next Autumn. She will make her debut as Marguerite in *Faust*.

CLEMENT.—Laura Clement captured the Bostonians by her performance of *Mamuela*, the Spanish girl in *Miss Helyett*, during its run in their city. Her song, "Love's Sorrow," made a great hit.

POWERS.—James T. Powers and Rachel Booth were married in Rochester on May 10, at the residence of the bride's sister, and on Saturday they sailed for Europe to spend the Summer. Our congratulations follow the popular comedian and the charming soubrette.

PASCOT.—William H. Pascoe, of James O'Neill's company, has gone to the White Mountains for his vacation.

STEMER.—Emma R. Stemmer, who is musical conductor of the Harris, Britton and Dean Opera company, is the object of special mention in the Baltimore papers, where the excellence of her work, no less than the novelty of her position, excited general attention.

HAMILTON.—The Montreal critics speak very highly of Edith Hamilton's performance of *Hasel Kirke* at the Queen's Theatre in that city. Her engagement there closed on Saturday night. Miss Hamilton was a member of the Disney company for two seasons. She possesses much versatility.

PRESCOE.—Marie Prescott closed season in Pennsylvania on Friday night and came to this city. The tour has been one of considerable prosperity.

YEAMANS.—Jennie Yeamans' five years' contract to star under Frank Williams' management promises excellent results. She is probably the most versatile of American soubrettes. Her season will begin about Aug. 15, and early in the Autumn she will appear in New York. Her play, *12 P. M.*, is not a farce-comedy, but a piece with a genuine plot. She will have a first-class company.

RICE.—On Saturday Fanny Rice sailed for Europe by the *Etruria*. She was accompanied by Alice Shaw, the whistler. A large number of Miss Rice's friends and the members of her company were at the wharf to wish her *bon voyage*. After a fortnight's stay in London Miss Rice will go to Paris where she intends to spend the greater part of the Summer. In August she will return with several trunksful of costumes and novelties for the new *Jolly Surprise*.

MCKAY.—Frederick Edward McKay returned on Sunday from a week's vacation in Boston.

BOWSER.—Charles Bowser made a hit in Philadelphia, last week, as Jefferson Boomer in Helen Barry's new play, *Her Ladyship*, written by H. Grattan Donnelly. Mr. Bowser is one of the best eccentric comedians in the profession.

STEVENS.—Lon Stevens closed his season with *The Westerner* on the 14th inst. He is about to start on a short tour of the West with Clarence E. Holt, of the Boston Museum, in a repertoire of modern and legitimate plays. Mr. Stevens has been engaged to originate one of the principal parts in the new nautical drama, *Captain Paul*, next season.

ALDRICH.—Mildred Aldrich, the brilliant Boston journalist who made the reputation of the *Home Journal* of that city, has decided to devote her talents to magazine writing. She is now engaged in a series of critical articles on Julia Marlowe, E. H. Sothern and Alexander Salvini for the *Arena*.

ROSTELLE.—Jeanette Rostelle has joined the Newton Boers company to play Elsie, in the new farcical absurdity *Eloped With a Circus Girl*. Miss Rostelle appeared at the ladies' social given last week by the Kansas City Lodge of Elks, and the dancing made a hit.

RAVEN.—Grace Raven will not be James O'Neill's leading lady next season. It is likely that Miss Raven will retire from the stage—for a year or two, at any rate. She has gone to Chicago.

O'NEILL.—A curious paragraph appeared in the *World* the other day to the effect that James O'Neill, having made a large fortune, had retired from the stage in order to devote the rest of his life to running a farm in New Jersey. It is true that Mr. O'Neill has made a large fortune, but the rest of the paragraph is pure fiction. Mr. O'Neill's season in Fontenelle will begin early in September.

KINNELL.—Mrs. Jennie Kinball writes from Minneapolis: "I note a paragraph in this week's issue of *The Mirror* to the effect that I have formed a partnership with H. R. Jacobs in the management of Corinne for 1892-93-94. This is a great mistake. My only partnership with Mr. Jacobs is for 1893 for a run during the Chicago World's Fair. Beyond this he is in no way connected with Corinne or her company. Please publish this correction."

DYAS.—Ada Dyas, an actress whose powers find their best comparison in those of Agnes Booth, is in the city and at liberty. "I am not averse to travelling," said Miss Dyas to a *Mirror* reporter at her residence, 25 Madison Avenue, yesterday, "but of course I should prefer an engagement that would involve only a minimum of one-night stands." For the past two seasons Miss Dyas has frequently played Mrs. Booth's parts in A. M. Palmer's companies.

WARNER.—Henry Warner and Mrs. Warner (Louise Paulin) leave town for the mountains to-morrow. It will be in the nature of a honeymoon, for although Mr. and Mrs. Warner have been married seven years the exigencies of their professional pursuits have given them little time together.

EARLTON.—Last week a typographical error changed the name of George C. Thayer, the New York representative of John Cox's Sons, the Baltimore printers, to George C. Taylor. It is, therefore, Mr. Thayer and not the fictitious Mr. Taylor who is situated at the Brower House for the Summer with specimens of the excellent work produced by the house with which he is connected.

MESTAYER.—The report that W. A. Mestayer is dying from Bright's disease at Red Bank, N. J., is happily without foundation. He has had a slight attack of inflammatory rheumatism, but he has not been confined to his house or even seriously inconvenienced. Mr. Mestayer is devoting his time to writing farce-comedies.

PAULDING.—It is probable that Frederick Pauldung will rent *The Struggle of Life* next season. It has made money in some cities—and lost money in other cities—the experience of most new attractions. Mr. Pauldung has made up his mind to return to a salaried position, in any event, and will be with Margaret Mather.

BONIFACE.—George C. Boniface, of the Museum company, was married to Norma Ferner, of Los Angeles, Cal., last Tuesday, in Boston. Mrs. Boniface will enter the profession next season. She was educated for grand opera, but her debut has not yet been made.

JAMIESON.—Mrs. Carrie Jamieson, who had a bad fall through a trap at the Grand Opera House on Margaret Mather's opening night there last week, was compelled to stop playing on Thursday from its effects. She is seriously ill at her home uptown.

SIMPSON.—Last Thursday Colonel W. E. Simpson operated upon for a tumor in the neck by Dr. S. F. Speir, of Brooklyn. The tumor was of seven years' growth and had caused Colonel Simpson considerable uneasiness. The operation was most successful, and the patient is rapidly recovering from its effects. He is able to take liquid food only at present, but he will probably be able to leave Dr. Speir's private hospital some time this week.

MCNEIL.—Jennie Dunbar, a charming actress of E. H. Sothern's company, was married a couple of months ago to Tom Hall, one of *Life's* clever contributors. The ceremony was quietly performed and the marriage kept a secret until the close of Miss Dunbar's season.

ALEXANDER KEARNEY.

Alexander Kearney's portrait appears on the first page of *The Mirror* this week. Mr. Kearney is a promising young character actor, who began his career about ten years ago as an amateur in his native city of Montreal, Canada.

As Mr. Kearney's early efforts promised success, he ventured into the professional ranks in 1884, joining W. H. Lytell's stock company in Montreal. He was subsequently a member of J. H. Gilmore's stock company in Ottawa, Canada, where he played old men and characters in a repertoire of forty dramas, and exhibited great aptitude for the stage. During the season after 1886 he joined George C. Boniface's *Streets of New York* company to play Bloodgood, and since that time he has appeared as Joe Morgan in *Leach and Stevens' Ten Nights in a Bar-Room*, as Henry Stamford in C. A. Gardner's *Fatherland*, and in *Jacque Fanson* and other roles in *Henry Lee's Suspect*, as Frank Findley in *Sedley Brown's Long Lane* on the California tour, as Ruby Darrell in *James A. Mearne's Hearts of Oak*, as Jack Dogged in *D. H. Higgins' Kidnapped*, as Louis Clermont in

William Redmond's *Cuchillo*, and as Jack Walton in *Master and Man*, as well as in other parts.

Mr. Kearney possesses a fine physique, a strong and well-controlled voice, and shows unusual emotional strength. He readily assumes several accents in speech, among them the Irish, English, Cockney, French, French "Canuck," and German, and he is a close student of human nature. His work has assured him an enviable professional reputation, and his future is very promising.

KEEP UP TO DATE.

II.

A man who had been bitten by a dog went about in quest of some one who might heal him.

A friend meeting him and learning what he wanted said: "If you would be cured, take a piece of bread and dip it in the blood from your wound and go home and give it to the dog that bit you."

The man who had been bitten laughed at this advice.

"Why?" he asked. "If I should do so it would be as if I should pray every dog in the town to bite me."

Benefits bestowed upon the evil-disposed increase their means of injuring you.

A NATIVE TRIUMPH.

The scenic displays of *Urania* and *From Chaos to Man* at Carnegie's Music Hall, made with a view of popularizing relative science, were enterprises of Andrew Carnegie, who is an amateur astronomer and scientist as well as a professional iron king. Mr. Carnegie has spent much money in these displays, bringing from Berlin a scenic artist to direct the spectacular part of them, and paying heavy duty on the scenery, imposed upon the theory that there were no scenic arts in this country equipped for the work.

This idea, however, has been revised. John H. Young, the scenic artist of the Broadway Theatre, after inspecting the scenery at Music Hall declared that American artists could do much better work, and upon his declaration he was authorized by Manager Reno to make a model for inspection by Mr. Carnegie. Mr. Young thereupon made a miniature set of the *Garden of the Gods*, which so pleased Mr. Carnegie that he has commissioned Mr. Young to visit Yellowstone Park and the Yosemite Valley for sketches to be used in a display illustrative of earlier phases of earth development.

It appears that the scenery used at Music Hall in the spectacles of *Urania* and *From Chaos to Man* is not in itself superior—but that it is rather inferior—to ordinary scenic work in the theatres of this city at this time, the astonishing effects in these spectacles being more largely due to the great ingenuity of the electrician of the productions. Mr. Mayrhofer, of Berlin, who has designed many novel lighting effects which in themselves set off very ordinary work of the scenic artist brilliantly.

Mr. Young leaves for the West on June 10, and the next spectacle at Music Hall will be illustrated with native scenes by a native artist.

THE BILL-POSTERS.

The State Bill-posters' Association held its semi-annual meeting at Baggs' Hotel, Utica, early this month. President Samuel Pratt, of New York, presided.

Charles Wood, of Jamaica, L. I., Frank E. Bates, of Canandaigua, Albert R. Perry, of Batavia, and Joseph Wallace, of Oswego, were elected members, and James H. Stants and L. W. Eaton delegates to the national convention to be held at Rochester on July 12. Edward A. Stahlbrodt, C. M. Whittmyre, and W. J. McAlister were appointed an executive committee. The next State convention will be held at Buffalo on Nov. 15.

A resolution was adopted asking the re-election of Edward A. Stahlbrodt as president of the national association. The object of the association is to equalize prices and protect members from fraudulent agents.

FREE OF DUBLIN.

The popular Irish comedian, John T. Kelly, will tour the country, beginning Sept. 1, in a legitimate comedy, written by himself, called *McFee of Dublin*.

Mr. Kelly, who has for several years been a farce-comedy star of no small note, is determined to occupy a position in the more difficult and strenuous field of pure comedy. His reputation as an originator is of the best. His style is all his own. That he is likely to succeed in his new venture, is generally conceded.

Mr. Kelly's tour will be under the direction of George M. Cohan, a manager of wide and honorable experience, who will, no doubt, be an important factor in assisting Mr. Kelly to place *McFee of Dublin* in the fore.

The supporting company will comprise actors of reputation, prominent among whom is Flora West, the clever soubrette. The costumes will be expensive, and the scenery (a car-load of it) will be painted by leading New York scenic artists.

The company will open its season in New England, and then go straight to California, where it will play several weeks under Al Haymar's direction.

EDWARD GERSON, who is the special American representative of the Alhambra Music Hall, London, has just engaged Jennie Joyce, the leading light among the girls that are on view at Koster and Bial's, to appear at the Alhambra on Aug. 1. Mr. Gerzon says that Miss Joyce will receive the largest salary ever paid to any American variety artist in Europe. Mr. Gerzon was seen by a *Mirror* reporter at his office in Simmonds



Charles De Forest, the brutal assailant of Ernest Hutchinson, was sentenced on Friday to nine months in the penitentiary.

The explanation of this comparatively light penalty for a murderous attack upon an innocent man was, as Recorder Smyth remarked when passing sentence, that the jury were probably moved to sympathy by the appearance in court of the prisoner's wife and child.

Members of the profession cannot fail to regret the sensibilities of that jury, for if ever a brute deserved the full severity of the law it was this same De Forest.

Assemblyman Stein is amused at certain adverse criticisms on the Stein law that have been provoked by Commodore Gerre's rambunctious interferences with various stage children recently.

The merits of the law can be foreseen now, but of course they cannot be fully appreciated until the law itself goes into operation on Sept. 1. It would be well for the fault-finders to bear in mind that Mr. Gerry still enjoys the powers conferred upon him by the old law that has caused so much dissatisfaction and annoyance for a dozen years past. He is evidently making the most use of such grace as is left to him.

Mr. Stein thinks that the new law will give adequate freedom to the children. It distinctly gives the licensing power to the Mayor, and the Mayor is a safer functionary to disseminate in these matters than is Mr. Gerry, who sometimes rides his pet hobby with a reckless disregard for the rights and feelings of his fellow beings.

Attention is called to the following articles remaining after the Actors' Fund Fair which are now offered at private sale:

The fine sealskin sacque donated by C. C. Shayne. The fine gown made by Madame Alley. Also a number of souvenir badges.

Persons desirous of purchase should write, or call on Mrs. E. L. Fernandez at 25 West Thirtieth Street.

THE MIRROR'S branch office at 38 West Twenty-eighth Street is doing a thriving business. Its convenience has already been demonstrated. It will remain open until Sept. 1.

Although in New York only vague rumors have reached us regarding Edwin Booth's reappearance next season, it is stated as a settled fact in Philadelphia.

According to one of the papers there Mr. Booth is already booked to play a week supported by Minna Gale and her company, and similar arrangements have been made for seven weeks besides in Boston and New York.

I am told that Mr. Booth is never so well as when he is acting. Let us hope devoutly that these plans are indeed made, and the great actor will be sufficiently restored to health to delight the public once more.

The experience of the actors engaged to play in The House on the Marsh, last week, in Boston again illustrates the wrongs to which professionals are exposed at the hands of unprincipled managers. Scores of cases where companies have been induced to go out by specious and alluring promises and false pretensions to pecuniary stability come to light every season.

A letter from two actors suggests that an attempt should be made either to get a law making theatre managers responsible for the salaries of actors performing in their houses, or to secure the passage of a law making it a misdemeanor for a combination manager to swindle actors.

The first of these suggestions is utterly impracticable. The principle that one man can be held liable for the debts incurred by another man with whom he is transacting business is absurd. The second suggestion, however, is reasonable enough. The only objection to it is that it would not be possible to arouse in the entire profession that active interest that is necessary to carry a very difficult task to a successful conclusion.

Perhaps the Actors' Order of Friendship will take up this question and give it thorough discussion. The Order can accomplish much when it tries.

The best safeguard an actor can have against fraud is his own good sense, allied with ordinary business caution. If he will demand satisfactory evidence of a manager's responsibility before signing a contract it is not likely that he will suffer mishap.

I believe that in many cases it is the actor's poverty and not his will that consents to hazardous engagements. Competition is great, the market is overcrowded and with many it is a question not so much of getting a good engagement as of getting an engagement. The "skin" manager trades on his knowledge of this state of affairs.

I was glad to hear Louis Aldrich announce at the Actors' Fund meeting last Thursday

that he favored considering the question of withdrawing the Fund's charity from certain persons who refuse to aid the Fund at its benefits.

"I am opposed to that class of people who claim benefits from the Fund and yet who refuse to render their service gratuitously when called upon," said Mr. Aldrich, and the great applause that followed his words showed clearly that the members agreed with him.

I have several times recently adverted to this subject and urged the Fund Association to discuss the advisability of instituting a stricter order of things in bestowing relief. It is a matter of satisfaction that Mr. Aldrich has taken the bull by the horns and expressed his intention to bring this subject to the attention of the special committee of revision to be appointed at the annual meeting next month.

SCENE OF THE TOWN.

FREDERICK PAULING will be Margaret Mather's leading man next season.

AUGUSTUS PITOU has bought from Fanny Aymer Mathews her play, St. Augustine. It will be sent on the road in September.

THE PLASU'S WING will be the principal play in Harry Lacy's repertoire next season.

WILLIAM SORENSON, manager of the Tremont Theatre, Galveston, has arrived in town. His headquarters are at 4147 Broadway, with Henry Greenwall.

THE COCKNEY POSTMASTER is the name of a new play that is to receive a production at a New York theatre in the Autumn. The piece is said to contain opportunities for sensational effects of an original nature. Jerome Eddy is one of the authors of the play.

F. H. WAKEFIELD will probably be Margaret Mather's manager next season.

WILLIAM H. CRAVEN, Joseph Brooks, and De Wolf Hopper have become life members of the Actors' Fund.

A LODGE OF ELKS was instituted in Denison, Texas, May 17 and 18. L. W. Howe, the Mason correspondent, was chairman of the committee of invitation.

MARXERS JOHN H. HAVES and Ollie Hagan, of St. Louis, Chicago and Cincinnati, have arrived in the city.

JOHN H. ROSE, manager of the Lyceum Theatre, at Memphis, is in town for the Summer.

MANAGER JEFF D. BERNARDIS has been confined to his rooms at the Hoffman House by illness during the past week.

It is said that the recently-built houses in Norwich, New London, and Middletown, Conn., are to be placed under one booking management, and will be called the Nutmeg Circuit.

ROBERT MARXEL enjoyed good business at the Bowdoin Square Theatre, Boston, last week, and closes a season of forty weeks at the Grand Opera House in that city this week.

ALICE BERTHAN, the child actress, who played all last season with the Lyceum company, is looking for an engagement. This little actress supported her mother through an illness of several months, and now her mother is able to sit up and is anxious to take in theatrical sewing to support herself and her child. Anything addressed to **THE MIRROR** will be forwarded to Mrs. Berthan.

The suit of J. W. Morrissey against Emma Marcy Raymond, daughter of Dr. E. E. Marcy, and Betsey Bancker, for breach of contract, will soon come before the Supreme Court, and will attract interest from the musical world. The action grows out of the production of the operetta written by Mrs. Raymond entitled *Dovetta*, which was produced about two years ago at the Standard Theatre.

ADA ST. CLAIR, who closed with S. Bells on May 7, will go to Buffalo to sing leading contralto roles in comic opera, to be given at Music Hall, under the auspices of the German Young Men's Association, for twelve weeks.

MOSSA has engaged Otis Skinner for leading business. She will open her season on Oct. 10 at the Garden Theatre, with an elaborate production of *Henry VIII*.

JOHN O'BRIEN, of the E. H. Sothern company, will visit friends in Middletown, Conn., during the Summer.

GRANT STEWART, of Rosina Vokes' company, joined the Lewis Morrison Faust company, last night, for the Summer.

JOSEPH HAWORTH, who is visiting Atkins Lawrence at the latter's home at Canarsie, L. I., has entirely recovered from the attack of nervous prostration consequent upon the worries of his first starring tour. He is now in fine feather, and looks toward hopefully to next season's campaign.

JAMES H. WALLICK, well known as an actor in *The Cattle King*, *The Bandit King*, and other melodramas that give opportunity for a display of horsemanship, owns the Hollywood stock farm, a tract of 350 acres of choice land near Middletown, in Orange county, where he has a collection of blooded horses. The farm has all modern conveniences for stock raising, including a half-mile track, and Mr. Wallick's catalogue, which describes forty-three fine animals, suggests that he will be a potent factor in the development of trotters and runners of the future.

LOU WEED, who has been employed as business manager for the Casino road companies for several years, is no longer with that management. Mr. Weed will go into business for himself next season.

HARRY CLARK has been specially engaged to play his old part of Edward Bainbridge in The Bunglar for the rest of the season.

GEORGE H. ADAMS will be the principal clown with Hanlon's *Fantasma* next season.

MULLALY AND ROSENTHAL state that they have the exclusive right to produce *The Tar and Tarter* on the road next season, notwithstanding all reports to the contrary.

ARTHUR C. ARTHUR.



One of the most enterprising local managers in the State is Arthur C. Arthur, of the Corning Opera House. Mr. Arthur is by birth an Englishman, but in business-enterprise and tact he is thoroughly American. From boyhood he has shown a liking for the theatre, and in his younger days he took part in many amateur performances, some of which he staged and directed. He began professionally by management in Amesbury, Mass., where he controlled all amusement privileges, including the opera house and circus common, for about five years, making a record notable in all New England. On June 3, 1892, he took the management of the Corning house, one of the handsomest and best equipped in the State, and is gaining a wide reputation for accommodation and attractions. Its first season, just closed, has been highly successful, as it has made Corning the centre of amusement attraction for a considerable district, whereas formerly the place offered good attractions infrequently. Mr. Arthur's success is largely due to his acquaintance with the profession, to his excellent methods, and to his own popularity.

ACROSS THE POTOMAC has been selected as the opening attraction for the new Imperial Theatre at Thirty-fourth Street and Third Avenue. The date set for the opening is Sept. 6.

MAGNOLIAS will be taken out in the Fall. There will be no star to take Scanlan's place. Augustus Pittou, who will manage the tour, has selected a young Irish comedian, as yet unknown to fame. A strong company will be secured.

WILLIAM JEROME, the popular vaudeville artist and song writer, will sail for Europe June 6 on the *Etruria*. Mr. Jerome is likely to remain abroad for some time, as he has several offers of engagement in London and elsewhere. His wife accompanies him.

GEORGE H. MURRAY, who has successfully managed the tour of The Buzzler company during the past season, has been retained by Messrs. Cosgrove and Grant.

MESSES. MULLALY BROTHERS AND ROSENTHAL have concluded to take *The Tar and Tarter South*. There will be no other company but theirs presenting the opera on the road next season.

The total receipts for the booth of men's furnishing goods, presided over by Bertha Welby at the Actors' Fund Fair, were \$7,814. An incorrect figure was published last week.

W. C. ANDERSON will continue to handle *Two Old Crones* and *Kidnapped* next season.

The Park Theatre is being sought by half-a-dozen managers. Messrs. Hyde and Behman ask \$25,000 for one year's lease of the house.

OTIS SKINNER will sail for Europe on June 4 on the *Umbria*. He will return about Aug. 1 to prepare for his engagement with Modjeska next season.

DEVERE'S new operatic resort, Manhattan Beach, opened its season a week ago Monday. The management presents as first contralto Katherine MacNeill, late of the Emma Juch Opera company, and well-known to the profession in general. The local papers are enthusiastic in praising Miss MacNeill's abilities. An occasional contributor to **THE MIRROR** writes: "The Beach management could not have made a better selection than that of Miss MacNeill. Among the minor members of the company are Ethel Vincent, Miss Mahew, and Mr. Temple. Miss MacNeill will be remembered as a figure in the concerts given at the Crystal Palace in London and afterwards with the McCall Opera company, as well as with Gilmore and Damrosch. She was thoroughly grounded in her art by Mme. Le Grange and Mme. Leonardi, of Paris, and studied a year in London under the direction of William Shakespeare. Her home is in Chicago."

LEON MAVER has severed his connection with Henshaw and Ben Broek.

DAVID HENDERSON'S big spectacular production, *Sinbad*, will open at the Garden Theatre on June 6 for a four weeks' run. One hundred and fifty people will be employed in the production, and that excellent burlesque comedian, John D. Gilbert, will be one of the attractions. Mr. Gilbert has not been seen on the New York stage for several seasons.

LEE M. BODA, business manager of the Grand Opera House at Columbus, Ohio, spent a couple of days in the city last week. Mr. Boda returned to Columbus on Saturday.

JENNIE YEAMANS will star next season. Her tour will be under the direction of Frank Williams, who has successfully managed S. Bells for a year. Joe Munzer will go in advance.

MAUDIE GRANGER will not begin her next tour until after election.

THE HARVEST MOON will go out next season with the following actors in the cast: Louise Rial, Sadie Nicholson, Harry Bookler, H. D. Clifton, Paul E. Norton, T. J. McGroarty, James M. Martin, H. M. Egard, William Doherty, and Frank Richardson. The Harvest Moon is the play that Madame Janauschek has presented with artistic success the past season.

STUART RONSON will devote next season to revivals of all his former successes. No new plays will be presented.

It is possible that Messrs. Greenwall and Pearson, the new lessees of the Union Square Theatre, will present Summer opera at that house beginning late in June.

CHARLES CONSIDINE, who has been business manager for Joseph Haworth the past season, has been engaged by Harry Lacy. Mr. Considerine will remain until the close of Mr. Lacy's present tour.

WILL KEEGH, manager of the Academy of Music, at Charleston, S. C., has arrived in this city. Mr. Keogh also looks out for the business interests of *The Hustler*.

JAMES O'NEILL's tour next season will embrace about thirty-five weeks. The route is booked almost entirely in week stands.

MRS. DAVID BIDWELL and P. J. Caldwell are in this city looking after the booking of the remodeled St. Charles Theatre, New Orleans, and the Academy of Music in that city. The first-named theatre has been very prosperous since the management inaugurated the popular-price system. The prices range from fifteen cents to seventy-five cents, and first-class attractions are furnished to the patrons.

MESSES. MULLALY BROTHERS AND ROSENTHAL have selected *The Tar and Tarter South*. There will be no other company but theirs presenting the opera on the road next season.

The total receipts for the booth of men's furnishing goods, presided over by Bertha Welby at the Actors' Fund Fair, were \$7,814. An incorrect figure was published last week.

CHARLES SHAW, manager of the Lyceum Theatre, Detroit, is in the city.

The "Chicago Manuscript Company" is advertised by the *Clipper*, which paper evidently does not know the character of the Windy City enterprise that does business under that name. The "Chicago Manuscript Company" is the notorious Byers, who steals and sells plays that belong to other people, and is thus under the ban of every honest individual in the profession.

In response to an offer of \$1,000 by the American Humane Education Society for the best equestrian drama founded on "Black Beauty," a book that has excited widespread interest, nine dramas have been written and submitted, and Edward H. Clement, editor of the *Boston Transcript*, Charles E. Wingate, dramatic editor of the *Boston Journal*, and John W. Ryan, of the *Saturday Evening Gazette*, have been appointed a committee to decide which play is entitled to the prize.

CAROLE LOUIS, under the management of Howard Wall, closed a successful tour of forty-seven weeks at Richmond, Ind., May 1, and will resume early in August.

JENNIE CHRISTIE will next season originate the comedy part in Walter Sanford's new play *Man to Man*. For two seasons she has been the soubrette in *My Jack*.

RANSAY MORRIS, for several years connected with enterprises of Daniel and Charles Frohman, and for the past two seasons with the latter in a managerial capacity, has resigned, with perfectly amicable feeling, to venture for himself. Mr. Morris, who is now in Chicago, will return to New York about June 1. It is said that he will organize for next season a thoroughly equipped stock company for comedy work, that several well-known actors and actresses are already under engagement to him, and that bookings have been made in the larger cities.

HELEN BARRY's new play, *Her Ladyship*, by H. Grattan Bonnelly, produced at the Broad Street Theatre, Philadelphia, last week, is said to promise a success. On its production it lacked action, and its dialogue needed cutting, but it has since been in process of improvement. The main humor is furnished by the droll misapplication of American slang by the star, who personates an Englishwoman in love with an American statesman whose political fortunes she assists, her collection of impolite words and phrases being absorbed by her from a political boomer whose services she enlists in behalf of her lover. Miss Barry is said to carry an air of refined enthusiasm in a way to increase the amusing effect of her verbal slips. Odell Williams and Charles Bowser made character hits in the piece. Miss Barry's costumes were a feature.

THE GREAT FALLS (Montana) Tribune says the Kimball Opera Comique and Burlesque company gave the best entertainment ever seen in that town, and praises Corinne, the star of the company, in terms of unusual enthusiasm.

DISCUSSED AND ADOPTED.

AN IMPORTANT AMENDMENT TO THE ACTORS' FUND BY-LAWS NECESSITATED BY LEGISLATIVE ACTION AND BY PRUDENT FORESIGHT—AN INTERESTING MEETING AND FREE DEBATE.

A special meeting of the Actors' Fund of America was held at its offices, 12 West Twenty-eighth Street, on last Thursday afternoon, for the purpose of amending section 7 of the by-laws so as to make it conform to the act of incorporation as amended by the Legislature.

The meeting was well attended, about one hundred members of the Fund being present. President A. M. Palmer presided, and these officers were in attendance: First vice-president Louis Aldrich; second vice-president Edwin Knowles; treasurer Frank W. Sanger; secretary Charles W. Thomas; assistant secretary Lester Gurney; trustees Al Hayman, F. F. Mackay, De Wolf Hopper, Edwin H. Price, J. W. Shannon, Daniel Frohman, and H. S. Taylor.

Among the members present were Milton Nobles, "Aunt" Louisa Eldridge, Joseph Wilkes, Harley Merry, Mrs. Harley Merry, Dora Goldthwaite, F. G. Cotter, Daniel Gilfeather, Archibald Cowper, J. D. Walsh, Branch O'Brien, George W. Farren, Mary Breyer, Mrs. Lester Gurney, Jennie Weathersby, Ernest Barton, Henry Sempon, Charles S. Dickson, Frank Russell, J. A. Washburne, L. F. Howard, Louis Barrett, Fred Hooker, George Ober, George Kensington, Benjamin Horning, Charles T. Parsons, Henry Cotton, Adolph Bernard, H. D. Byers, William Herbert, and Al Harris.

After calling the meeting to order, President Palmer said:

"We are called together to-day for the purpose of considering an amendment to our by-laws, which I believe you all have read or have copies of. The object of amending the by-laws is to make them conform to a change which has been made by the Legislature of the State, in the fundamental law of the association. We are here, ready to listen to any motion, or to hear any discussion of the matter. I call upon Mr. Louis Aldrich to read the amendment."

Mr. Aldrich read the amendment as follows:

SECTION 1.—Section six of chapter three hundred and twenty-seven of the laws of eighteen hundred and eighty-two, entitled "An Act to incorporate the Actors' Fund of America," is hereby amended so as to read as follows:

6. The officers of the said corporation shall be a president, secretary, treasurer, and a board of trustees, consisting of not less than nine, nor more than twenty-one, and such other officers as shall be provided for in the by-laws. The president, secretary, treasurer, and trustees, shall, excepting as herein provided, be elected for the term of three years or until their successors are duly elected and qualified in accordance with the by-laws of the said incorporation. The first trustees elected after the enactment of this law shall be divided into three classes of seven trustees each, one of whom of the trustees in the first class shall be elected for one year, and of the trustees of the second class two years, and of the trustees of the third class three years.

This act shall take effect immediately.

Milton Nobles observed that the by-laws as read controverted a clause in the constitution, which he read.

Mr. Palmer stated that the error was clerical, merely, and not a contradiction in spirit. It was one which he thought the trustees had power to correct.

Mr. Snader asked: "It, after this first election, there should be rotation in the election of trustees, each one elected would be elected for three years, would they not?"

Mr. Palmer replied: "Yes, the idea is, instead of having a complete overturning of the board of directors every year, seven new directors would be put into the board every year, and they would be elected for three years. The motive for this on the part of the Legislature is, that as this Fund is growing in importance every day (as you have observed by recent events it is growing very fast), it was felt that a little more conservatism in its management would be secured by not having a complete overturning of its directors each year. That is the idea of the Legislature. The Fund now amounts near on to a quarter of a million dollars, and it is a very important thing that a large amount of money like that should be safely, properly, and discreetly managed. We want to put it out of the range of possibility for a set of men to come in here suddenly and overturn this management without notice to the members of the profession, and take possession of this great amount of money. We want no danger of any such thing, and the idea of the act is to secure the Fund against any such contingency."

Frank Cotter thought that in case of death, resignation or removal from office of any member of the board of directors, his or their successors should be selected to the class to which they belong.

Mr. Palmer.—"It is not so expressed, but it would undoubtedly be legal: that is a matter for the association to regulate by law."

Mr. Nobles asked if it was in the power of the members to accept or reject the amendment as passed by the Legislature and presented.

Mr. Palmer replied: "Any amendment to the act of incorporation is entirely without our power, and the act of incorporation would have to govern whether we passed this amendment or not, the law of the State being supreme: that act absolutely fixes our method of election until repealed by the Legislature: the only time we can do is to make our by-laws conform to the act, we can seem to give the act practical force by our consent, but we could not prevent the act from being in practical force by our dissent. I have the opinion of the counsel of the Fund that you should reject this amendment to the by-laws: the act as amended would have to stand and be the law under which we would have to operate."

Joseph Wilkes moved that the amendment be accepted as read, and Mr. Cotter seconded

the motion: whereupon this discussion ensued:

Mr. NOBLES.—"I believe that all the members here are in sincere sympathy with what the President has said as to the necessity of conservatism in the government of this Fund. I am content of it; at the same time, we all as laymen want to know something—we want to be right. There has been an error made, the chances are that we would stand by that, if necessary, but it has occurred to me, from your statements and the notice that was sent to me, that the State Legislature has changed our fundamental law. My legal knowledge on the subject may be remiss, but still it has occurred to me that a fundamental law cannot be changed until that law has been formulated and submitted to the people for their ratification."

Mr. PALMER.—"This is a chartered institution. It does not derive its power from any act of its own. It derives its power from the charter which is obtained from the State, and when I spoke of amendment to the charter, it is wholly within the power of the Legislature to change or amend without our action: we have no power except as under that charter: we couldn't call a meeting, we couldn't pass any law, we couldn't hold an Actors' Fund Fair in fact."

Mr. WASHBURN.—"The change made would not have been made except upon the application of the Fund itself."

Mr. PALMER.—"Oh, yes, upon the application of a single member or of any person who is not a member. They would have the right to go to Albany and appeal to the Legislature. The fact is, we derive our power originally from the Legislature—that is the power under which we act, it is given to us by the Legislature, and that Legislature has the power to amend the charter it has given us in any way it sees fit. It might do it upon the application of the association, or it might upon the application of some member of the association, or a dozen friends of the institution."

Mr. WASHBURN.—"Then the Fund is really at the mercy of the Legislature without any will of its own on the premises."

Mr. PALMER.—"The association is an independent body acting under law, which law is the charter, just as I am an independent citizen acting under the law; I get my rights from the constitution of this State, and act under the constitution, so we as a corporate body, are acting under the laws of the State."

Mr. WASHBURN.—"I presume the members of the Fund would like to get a clear idea on the subject."

Mr. PALMER.—"I understand the force of these inquiries and suggestions. Perhaps a meeting of the Association might have been called and this legislation might have been requested by such a meeting, but the legislation is now a fact and we are here to do merely to perform our duties as members of the association to make our by-laws conform to what is now the law of the land."

Archibald Cowper.—"I would like to ask if this State law prevents us from electing officers every year as heretofore."

Mr. PALMER.—"It does not—but it alters the form of your election. Next year you will elect twenty-one officers—twenty-one trustees. These officers will hold office for three years. Seven of them will hold office for three years, seven of them for two years, and seven of them for one year. Next year your election will be for seven directors to take the place of the seven retiring directors of the first class."

Mr. COOPER.—"I understand it as regards the trustees, but as regards the secretary, president, and treasurer."

Mr. PALMER.—"The election of those officers will take place once in three years—that is all."

J. A. WASHBURN.—"Isn't the wording of the law that they shall be elected for three years, or until their successors are elected?"

Mr. Aldrich read the amendment.

Mr. COOPER.—"On reading over the act Sec. 5, we are empowered in this corporation, to enact our own by-laws and also make all amendments such as we choose, not inconsistent with the act of incorporation. That would give me an idea that the legislature has delegated some of its powers to this organization, that is, such powers as we may require to amend our own by-laws."

Mr. PALMER.—"You can amend your own by-laws in any way not inconsistent with the act of incorporation, that is abundantly so."

Mr. RUSSELL.—"Another thing: can it be possible to find out who the person was who applied to the Legislature to have this act of incorporation changed?"

Mr. WILKS.—"I think further discussion is unnecessary, for we must on June 7 elect for three years certain trustees and officers. I think we had better accept the amendment as read." (Applause.)

Mr. RUSSELL.—"I would like to ask if this was done entirely without our consent, and our officers and our trustees have had no notice of this appeal to the Legislature to change our act of incorporation, for it would be a very good idea to find out who went to the Legislature and requested our law be changed and thereby giving an idea that we do not know what we are about."

Mr. ALDRICH.—"I can answer the gentleman in a very few words. The counsel of this corporation, Mr. A. J. Dittenhoef, at the request of a committee only appointed by the Board of Trustees, to amend the act of incorporation, as to various conservative, appealed to the Legislature to amend the act; there was no attempt to change anything without our consent, it was impossible to call a meeting for that. Although I am opposed to that portion of the amendment which makes our officers elected for three years, I am going to vote yes, on the Amendment itself, contradictory as it may seem. (Applause.) I say I don't believe in electing officers for three years, I never believed in it, and I am glad to see that the organic act passed by the Legislature upon the presentation of Mr. Dittenhoef does not include the offices that Mr. Knowles or myself now hold. Consequently, your two vice-presidents are not required to be elected for three years. Should I stand again for the office of first vice-president I would rather be elected for one year than three, therefore I am opposed to that portion of the by-law which contradicts this. But I feel it necessary to vote yes, for if not passed we might throw this great and noble charity into such confusion as would endanger its future. This I am certain we do not wish to do, but if I am present at the June meeting I shall move to appoint a committee of five to consider the entire organic act of this institution—to consider it carefully for six months, consider every portion of it, for there is a great deal that can be amended—as should be made clear as to the standing and rights of its active members. (Applause.) When it was first started by good men and in a hasty, small way, they said, 'let's raise money for the actors who are sick and distressed just to help them in their sore afflictions.' It went on and gained strength wonderfully till now I am sure we have built up a Fund that was never dreamt of by Mr. Wallack, Mr. Palmer, or any of its founders. They never thought it would grow to be an institution with a quarter of a million dollars assets. The organic by-laws contradict themselves in many ways, and are really in a chaotic condition. Therefore, as I have said, I shall move for the appointment of a committee of five that will consider the remanding of the act that makes the election of officers positively set for three years. Also to consider the giving of charity to certain people who refuse to aid the Fund when it has benefits. I am opposed to that class of people who claim benefits from the Fund, and yet refuse to render their service gratuitously when called upon. (Great applause.) Then again I would wish that this committee when appointed should consider a preferred membership whereby those who pay a larger amount for dues for a number of years (actors or actresses) should be allowed some recompense in the way of a small annuity when unable, perhaps, to earn a living in their old age. (Applause.) I shall ask that a special meeting be called the week before Christmas to lay all this before the full association to have it amend, adopt or reject any portion of these ideas and when perfected and adopted as the desire of the members of the Actors' Fund. To have this same committee in January, 1893, go before the Legislature to ask for the re-amendment of our organic act in the way actors and actresses as well as other excellent members of this association desire." (Great applause.)

Mr. KNOWLES.—"I feel a great deal like Mr.

Aldrich. I feel that the officers of the Fund should be elected for one year and that they should be elected by the trustees of the Fund. The trustees, to the number of twenty-one, should be elected for the first year; next year seven trustees should be elected, so that there will be four trustees of the oil class always in the board. A conservative board would, therefore, be reached. The president, two vice-presidents, the treasurer, and secretary, should be elected for one year and by the trustees themselves."

Mr. PALMER.—"There is, of course, a little bit of contradiction in this by-law. The by-law provides for twenty-one trustees. It speaks also of a president, two vice-presidents, treasurer, and secretary, who are to be elected for three years. Now, it would seem to indicate that there are two presidents and a class, whereas in point of fact, those officers have all to be elected in the first instance as trustees. We have always elected our president and our two vice-presidents and our treasurer and secretary members of the Board of Trustees, and at the same time have designated who should be president, vice-president, secretary, and treasurer, and for one year I should disagree with Mr. Knowles that that privilege of designating who shall be president, who shall be vice-president, who shall be secretary and who shall be treasurer should be taken away from the members of the association; they ought in all instances, to have the privilege to say and to choose their own officers. (Applause.) I think that if you will take a word of advice from me, we may safely pass this amendment, just for the time being, so that we may hold our election in June without any shadow of irregularity upon it, as expressed by Mr. Aldrich; and at some future time we can straighten this matter out. I don't think there is anybody connected with this association—certainly no one connected with your officers, who desires anything in connection with this Fund which is in contravention of its best interests. We have tried for many years to preserve this Fund carefully, that it might be of the greatest possible benefit to the greatest possible number. We have been actuated only by a desire to make your association a permanent one, that when we should retire from office we could do so with the feeling that we should leave an institution that is permanent, not like institutions that are formed simply to rise and fall again—institutions that have only a little bit of life and then die. I say as a friend of the Fund, and as an officer of long standing, that I regard this change as very important step in that direction, and I sincerely hope it will pass without a dissenting voice."

Mr. PALMER.—"I think it is only proper that I should rise to explain that I was the chairman of the committee that waited upon ex-Judge Dittenhoef to have this amendment made to our constitution. This committee was instructed by the directors of the Actors' Fund to call upon its counsel and have him draw an amendment to the constitution whereby we would elect twenty-one directors instead of seventeen for one year, that is, at the next election, and that they should be divided into three classes, seven to serve three years, seven for two years, and seven for one year. We received no instructions regarding the officers or the length of term of their office. When the advertisement of this amendment appeared in the papers, I called Mr. Thomas, our secretary, attention to the fact and he said then and there there must be a mistake, and we should call upon Mr. Gurney at once, to have it corrected in the call for this meeting, as it was the change in the trustees, and not in the officers that we desired. I don't want to appear in a position of having gone to counsel and having an amendment to elect any officer, particularly myself, for three years, although that which relates to the trustees only as such, I consider most excellent."

Mr. MACKEY.—"I simply desire to say that I have misunderstood this law and its amendment. From the reading of this document I have gathered that the Association had the right to amend, to make such by-laws and to amend them, and that power was conceded to them by the original body of men by charter. It seems to me that the principle upon which the amendment has been made has been wrong, but I shall vote for that amendment because I believe it is the best way. The principle is wrong and I particularly agree with the members of the Association that at the earliest opportunity it is better to appoint a committee to revise and amend this constitution as other constitutions are used, so that the people who want to live under the constitution shall have the right to consider every change in that constitution before that change is made."

Mr. PALMER.—"You have heard the motion that the amendment as read by Mr. Aldrich be adopted and incorporated into the by-laws of the association. Those in favor of it say 'aye,' those opposed say 'no.'

The motion to adopt the amendment was unanimously carried.

Mr. Aldrich gave notice that he should move at the annual election in June to have a committee of five appointed to consider the remanding of the by-laws so as to restore the terms of officers to one year only and also to consider the amendment of the entire organic act and other business that may come up.

The meeting was thereupon adjourned.

SILENT DOUX FROM H. & H.

The following is a copy of a printed circular that is being circulated quite freely among professionals and managers:

HOWE AND HUMMEL,
NEW YORK.

MAY 25th, 1892.

DEAR SIR:

The New York Dramatic News has been purchased from the firm of Leander Richardson & Co., and is now published by a corporation known as the Dramatic News Publishing Company. The claims of the old firm, transferred to the Company, have been placed in our hands for adjustment, with instructions to insist upon their immediate settlement. There is an item against you on the books for advertising, amounting to \$—. We shall be obliged if you give the matter your immediate attention, thus rendering further steps on our part unnecessary. Send your reply to P. O. Box 355, New York Post Office.

Yours, etc., HOWE AND HUMMEL.

Several professionals that have received copies of this circular state that they hold received bills for the amounts claimed.

The announcement of the sale of the Dramatic News, coming in this form, has excited considerable comment and speculation on the Rialto. Some curiosity is expressed as to the personnel of the Dramatic News Publishing Company.

Since its existence began the Dramatic News has had various owners, Byrne, Laura A. Byrne, Josh Hart, Elder and Donnelly, Elder and Richardson, Richardson and Hamilton, Richardson and Miner form at least a portion of the list.

MR. POTTER OF TEXAS.

John H. Robb, of the Lyceum Theatre, Memphis, who was formerly well-known as a manager of standard road attractions, has tired of quiet life in the Southern city. In conjunction with Horace McVicker, he will take out A. C. Gunter's play, Mr. Potter of Texas, and will once more travel through the country in advance of a combination. A strong company is being engaged, and only the better class of theatres played. Mr. Robb will continue to manage the Memphis Theatre for years to come, however.

Twin Stars in the play will be the reason for the best paying attraction out next season. "The Operator."

CLEARINGS.

SHELLA MADISON, a pretty woman, whose picture accompanies this paragraph, has been on the stage but five months, yet she has already attracted some attention. Miss Madison is a native of Bridgeport, Conn., where she is known by her real name as Stella Perkins, Madison being a *nom de théâtre*.

She made her first appearance in Bridgeport last Christmas Day at the Grand Opera House in The Pearl of Pekin. She has an agreeable soprano voice of considerable range, which has been carefully cultivated. Her friends anticipate for her a successful career in comic opera.

The accidents of newspaper portraiture are as strange as its attempted likenesses. The Chicago Herald recently printed two pictures exactly alike and described one as Mme Amalie Joachim and the other as Annie Ward Tiffany. The one was not Tiffany. Was the other Joachim?

It is said that the Southern Pacific Railroad has named one of its new stations Pacheco, in honor of the author of Incog.

LOUISE SANDFORD, the soubrette, will summer at Atlantic City.

NELLIE VINE NELSON has returned to Brooklyn after a successful season as leading lady of The Still Alarm.

WILLIAM BLAISDELL had his choice between the parts of the prime minister and the newspaper correspondent in King Kaliko, and although he chose at first to appear in the role of correspondent, he finally decided, on rereading the libretto, to change to that of the prime minister. James B. Radcliffe, of Harrigan's company, had been engaged to impersonate the prime minister, and when he found that that part was to be given to another, he was offended, and resigned.

GEORGE L. HARRISON, manager of the Zig-Zag company, has rented desk room in the Cortiss Exchange.

The Princess Lilly Dolgorousky of Russia, who is said to be a niece by amorganatic marriage of the late Czar Alexander II., will appear at the Academy of Music on Saturday evening, next. This will be the first of three musicales that she will give. She will be under the management of Edmund Gerzon, and will be assisted by Adele Amery, the soprano, and Aurelio Cernelos, the pianist. The Princess is described as the solo violinist to Her Majesty, the Empress of all the Russias. Mr. Gerzon says that she is a musician of the highest talent—*c'est une beauté diabolique*. She will play the violin, and also conduct the orchestra through a few pieces.

A book of Rhymes has been issued upon "Manhattan Managers," "Brooklyn Boomers," and other amusement topics, bearing the signature

THE NEW YORK DRAMATIC MIRROR.

MURKIN FOLMER.

The New York *Herald* on Friday published a statement that had previously been somewhat restrictedly circulated through the medium of the *Dramatic News*, to the effect that the editor of that publication was about to bring an action for \$50,000 damages against the firm of George P. Rowell and Company for a statement in the current Rowell Newspaper Directory that the circulation of the *Dramatic News* exceeded 4,000 and was less than 7,500.

No other daily newspaper in New York appears to have given this piece of news; and as it is in memory that the *Herald* some years ago had a like controversy with Rowell and Company, from which the *Herald* did not emerge with flying colors, the "exclusive" character of its news in re this matter is self explained.

A *Mussook* representative called upon George P. Rowell on Saturday with reference to the matter, and was accorded a brief interview. Mr. Rowell did not care to talk at length on the subject, because he considered it a plain case of "bluff."

"In all such matters," said Mr. Rowell, "we are really in the position of the aged wife who witnessed the combat between her husband and the bear. We don't care who wins."

"We have absolutely no interest in the claims of individual publishers, because no one paper is anything more to us than any other paper. And the matter of advertising with us can in no way affect our statements of circulation."

"Our reputation has been built up by absolute impartiality, and our business has been conducted for years upon principles that have given us the confidence of the newspaper profession. I can truthfully say, in fact, that among our warmest friends to-day are people who were once our enemies upon a mistaken idea of our methods. And we are now at work upon the twenty-fifth issue of our Directory."

As to the suit of the editor of the *Dramatic News* against George P. Rowell and Company for damages, this may be added. Several such suits have in time past been threatened, but no such suit has ever come to trial, and no such suit has ever been "settled" by George P. Rowell and Company in the sense in which the publisher of the *Dramatic News* probably understands the word "settlement," or in any other sense.

The *Mussook* looks upon the suit of the *Dramatic News* against George P. Rowell and Company, simply as a piece of "bluff." The suit will most probably never come to trial.

AND NOW FOR COHASSET.

William H. Crane closed his prosperous season at the Star Saturday night, having acted nineteen consecutive weeks. He is the only star who pretends to spend so much of his time in New York, and the fact that he can profitably do so attests his popularity. He has given at the Star 134 performances, eighty-five of *For Money* and forty-nine of *The American Minister*. The latter play could have been continued for weeks, but Mr. Crane prefers not to act at this season. The success of these plays, and the display they give to Mr. Crane's abilities—one being farcical and the other offering a moving sentimental opportunity—has justified him in continuing the policy which he outlined for himself three years ago of devoting his attention exclusively to cultivating the American dramatic field. Mr. Crane retires to his country house at Cohasset, and his new steam yacht, *The Senator*, to pass the summer months in peaceful relaxation. His next season will begin Sept. 26 in Chicago, and his tour will embrace but seven of the large cities outside of New York: St. Louis, Cincinnati, Philadelphia, Washington, Brooklyn, and Boston being visited after Chicago. Next January he will return to the Star to close his season, and will there present a new American comedy, now being written for him by Martha Morton. He will probably also revive *The Senator*.

THEY ARE WONDERING.

Mervyn Dallas' company, organized to play The House on the Marsh, had a strange experience in Boston last week, where they played at the Grand Opera House, managed by Proctor and Mansfield.

It was understood that the company was to share after \$500, the contract having been drawn under these terms. The week's business was fair, but there was something in the atmosphere which led a majority of the company to insist upon salaries before playing Saturday night. It is understood that Mr. Dallas himself was in sympathy with the company, none of whom complains in any way of him.

Upon a parley it was found that the contract had been changed by some one to \$1,000 as the sum for the house before sharing, and salaries were refused by the management. The curtain did not go up until the management offered to divide \$200 between the members of the company, which tender was accepted under protest and the play proceeded. The \$200 permitted a division which gave each member of the company \$18—barely enough to pay hotel bills for the week and fare to New York.

The company includes Mervyn Dallas, Harry St. Maur, Tyrone Power, Littledale Power, Irving Williams, Mr. Opperman, George Brooks, Mercedes Turner, Marie Stewart, Ida Solee, Miss Walker, and Miss Vandenhoef.

FIRE IN AN ALBANY THEATRE.

Action just in the nick of time was all that saved the Leland Opera House, at Albany, from total destruction last Friday evening.

It was the opening night of *By Proxy*, and the play had just begun when a tongue of

flame from the gaslight on the O. P. side shot up and set the canvas above it on fire. An effort was made to beat out the flames, but as hands were the only available things, at first with which to fight them, they gained steadily until they were within three feet of the borders, when the flat was pushed over on the stage and the fire trampled out.

The local stage manager, John J. Carlin, was severely burned on the hands, as was also Robert Irving of the company. A. S. Lipman and Lionel Bland were also slightly burned on the hands.

The company at no time showed any very great alarm and few people left their seats. After the fire was quenched the curtain was rung down, and in scarcely less than a minute it was rung up again and the play went on as if nothing had happened.

A NEW PRESS BUREAU.

S. M. Goodfriend has become noted as one of the best press agents in the country. He has long had charge of Charles Frohman's press department, and everybody knows how brilliantly that department has been conducted.

Mr. Goodfriend has just established a general theatrical press bureau. That he will succeed with it is a foregone conclusion, for Mr. Goodfriend always works energetically and conscientiously for the attractions employing his services.

Mr. Goodfriend is a clever journalist whose training was of the best. He enjoys the confidence of newspaper men because he never misleads them. His work is strictly reliable. The managers to whom he refers by permission tell the story of his success.

FAIR ECHOES.

Mrs. Edwin Knowles did noble work in Brooklyn for the Actors' Fund Fair. Considering the difficulties of exciting interest in a metropolitan project among a suburban population her achievement was one of which she may well be proud. In the first place Mrs. Knowles raised \$1,250 by the sale of admission and season tickets in Brooklyn. The sales at the Brooklyn booth during the Fair were \$1,539.32. Subscriptions raised by Mrs. Knowles' personal efforts aggregated \$2,211. This made a grand total of \$5,000.32 as the results of her untiring labors.

Public acknowledgment must be made to Manager Paul R. Albert, of Chattanooga, Tenn., who contributed his cheque for \$100 to the Fair through A. M. Palmer. Mr. Albert's sympathies are heartily with the profession and the Fund, and he seized the opportunity to prove it by this generous gift.

Mrs. Palmer requests us to acknowledge in her behalf the following additional subscriptions: From Annie Ward Tiffany, \$80; from employees of Tony Pastor's Theatre, \$1; from the Emma Wells' Concert company, \$10; from the Dugay Bell Opera company chorus \$4.90.

MATTERS OF FACT.

Hattie Harvey, who made a great hit as the lunch girl in *A Hole in the Ground*, has been engaged for the Summer for the stock company at the Soldiers' Home at Dayton, Ohio. She is disengaged for next season.

The Hotel Wyandotte, at South Bethlehem, Pa., is a first-class Summer resort for professionals desiring rest during the heated term. The rates are reasonable.

The Opera House at Muskegon, Mich., under the management of Fred L. Keynolds, has had a very successful season. During the Summer the house will be entirely remodeled, and a new gallery added, while new upholstered chairs will be introduced throughout the house. After the improvements are made, the theatre will have a seating capacity of 1,400.

The Turner Opera House, at Menominee, Mich., is a fine theatre on the ground-floor, with a commodious stage and all modern conveniences. The seating capacity is 1,000. The bookings for 1892-93 are now being made. Franklin H. Brown is the lessee and manager.

The Opera House, at Pottstown, Pa., is now being entirely remodeled, and will be ready for occupancy Oct. 1. Pottstown has a population of 45,000, and the Opera House has a seating capacity of 1,400. C. F. Strohl is the manager.

August Kuntz, who for some time past has conducted the orchestra at Proctor's Theatre, Hartford, Conn., has resigned his position in that city in the hope of securing the directorship of an orchestra in New York. His work is well spoken of.

The Music Hall at Middletown, Conn., which has just been completed, will be dedicated on May 26. The attraction will be a concert by the combined forces of the choral societies of Middletown, Hartford, and New Britain, assisted by artists from New York and Boston. The new theatre is very beautiful. The auditorium is decorated in cream, light blue, and ivory and gold, and the house is furnished throughout with folding opera chairs. The comfort of the actors has been carefully looked after and every known convenience has been added behind the stage.

Frederick Peters, who for the last three seasons has been a prominent member of Harrigan's company, and for the four years previous with Margaret Mather, is at liberty for the season of 92-93. Mr. Peters desires an engagement with a light opera or a musical comedy company, for which he is well fitted, as his voice is of wonderful sweetness and power.

Sosman and Landis, the scenic artists of Chicago, desire the services of a first-class painter of exteriors. A long engagement and good salary will be given to the right party.

Jeffreys Lewis will play a twelve weeks' engagement at the Stockwell Theatre, San Francisco, at the close of the Daily season there. She will present *La Belle Russe*, *Forget-Me-Not* and other well-known plays.

Paul Gallia, manager of Gallia Opera House, at Gainesville, Texas, is now booking for season 1892-93. There is some open time for first-class attractions.

J. Alexander Brown is organizing an opera company to play through Texas during the Summer. Mr. Brown is also engaging the people for the production of *The White Squadron* and other attractions.

Huntley's, at Mamaroneck-on-the-Sound, is only twenty miles from the Grand Central Station. The hotel is situated on an island in the harbor. There is no malaria, but the fishing and boating are excellent. The terms are moderate—\$8 and \$10 a week.

More than one hundred opera houses have been placed on the Lawrence Dramatic Exchange books during the past week, among them Keith's in Providence, Philadelphia, and Boston; the New Windsor, Chicago, and the Empire, Philadelphia. The Exchange is also active in booking companies for next season.

E. V. Sheridan, president of the Alumni, American Academy of Dramatic Arts, issues a call for a meeting to be held on June 15, at the Berkeley Lyceum, 10 West Forty-fourth Street. All members are earnestly desired to attend. Those who should be members are requested to come and enroll themselves. Anyone who has attended the Academy one year, at any time, is eligible for membership. In the morning at ten o'clock a business meeting will be held for the reading of reports, elections, etc., and a collation will be served from one to four o'clock in the afternoon.

Arthur Hornblow, the dramatist, whose play was awarded honorable mention in the *Herald*, will sail for Paris on Saturday. He will return about Sept. 1.

Florence Bindley and her manager Charles F. Dittmar, announced that continuous success has attended *The Pay Train* during the past season. At four-fifths of the houses in which they played, their receipts were larger than those of any other like company. *The Pay Train* is a money-maker of the first order.

Daniel Shelby, the manager, and H. Rainey, the financial partner, publish a card in this week's issue announcing that they have disposed of their interests in *A Breeze* Time.

The Alameda Opera House, at Bath, Me., is the only grand-floor theatre in that city. It is steam-heated, and lighted with both gas and electricity. H. N. Donnell, the manager, desires to book first-class combinations on shares.

A hall with the largest stage in Washington, D. C., with curtain, scenery and large dressing rooms may be rented. Apply to Walter A. Brown, 1432 Pennsylvania Avenue, Washington.

Rose Knott, the beautiful and talented Diane of the Paul Kanvar company, has not yet signed for next season, although several excellent offers have been submitted to her. Miss Knott goes to her home in Hamilton, Canada, to-day for a rest. Communications for her may be addressed in care of this office.

Persons desiring to purchase a pale green evening dress, a superb gown suitable for stage wear, should communicate with "Paris," care of this office.

Especially written for an emotional actress. Also two strong children's plays (eight years) and girl (eight years). Owing to continued illness of LILLIAN ROWLEY, she is obliged to retire from the profession, and therefore will rent her successful play for the season of 1892-93. There are pictorial stands, also lithographs colors ready, also small work that can be had from printers. For further particulars apply to my agent.

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S. GOODFRIEND, 1127 Broadway.

Mrs. Jennie Kimball, manager of the Kimball Opera Comique company, has just closed one of the most profitable seasons that this company ever had. Mrs. Kimball and Corinne have gone to their home in Philadelphia to rest until the opening of their next season in September. Mrs. Kimball announces that next season's productions will surpass all of her former efforts, both in elegance of mounting and in strength of cast. She requests communications from first-class artists in all branches of opera and burlesque for the seasons of 1892-93-94.

John Lovett, Jr., is at liberty for next season for juveniles or for a singing role in a musical comedy. Mr. Lovett possesses a tenor voice of singular purity and sweet ness.

Mr. Burnell's management of his Bridgeport Theatre has been marked by good judgment, liberal advertising and careful attention to public wants, and the result is the good will of both the profession and the public. The bookings for next season are first class.

Eugene Werner, director of the New York Philharmonic Club, advises us that the season just closed has been the most successful in the history of that noted organization. One hundred and thirty-five concerts were given during their fourteenth season. Managers desiring to book this successful Club for next season should communicate at once with Mr. Werner.

Edith Hamilton is at liberty for next season for leading juveniles or ingenue roles.

The Fair Opera House, at Clinton, Ill., which has just been completed, will play only first class attractions. Arthurs and Company, the managers, are now booking for next season.

Harry C. Blaney, who for two seasons has played the Ambitious Kid in *The Limited Mail*, and in which part he met with considerable success, is at liberty for next season.

M. Herrmann, the well-known costumer, has removed his business to 20 West Twenty-Second Street, near Broadway.

George Ober, the excellent character actor, who has been identified with several of Hoyt's successful plays, has been engaged for *A Temperance Town*.

Persons desiring to purchase a pale green evening dress, a superb gown suitable for stage wear, should communicate with "Paris," care of this office.

Roselle Knott, the beautiful and talented Diane of the Paul Kanvar company, has not yet signed for next season, although several excellent offers have been submitted to her. Miss Knott goes to her home in Hamilton, Canada, to-day for a rest. Communications for her may be addressed in care of this office.

Especially written for an emotional actress. Also two strong children's plays (eight years) and girl (eight years). Owing to continued illness of LILLIAN ROWLEY, she is obliged to retire from the profession, and therefore will rent her successful play for the season of 1892-93. There are pictorial stands, also lithographs colors ready, also small work that can be had from printers. For further particulars apply to my agent.

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Carrie Strong With Private Secretary.	
Ellie Darling Soprano, at liberty. Summer opera. Care MIRROR.	
John C. Buckstone Address Low's Exchange, 947 Broadway.	
Daisy Lovering Ingenues. At liberty after May 7. Address MIRROR.	
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Seth M. Crane At liberty. Address MIRROR.	
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Adelaide Fitz Allan Disengaged after May. Address Agents.	
Fred'k H. Young Bass. Opera or Comedy. Care MIRROR.	
Grace Atwell 11 Claremont Park, Boston.	
Francis Neilson Juveniles. Simmonds & Brown.	
Mary Timberman Disengaged after April 2. Address this office.	
Augustus Holbrook Juveniles. At liberty for 18-0-0. Care MIRROR.	
Barton Bancroft At liberty. Juveniles or heavies. Care MIRROR.	
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IN OTHER CITIES.

CHICAGO.

The Broken Seal, played by Palmer's co., for the first time in Chicago, at Hooley's Theatre, has failed to please. While the play is meant to be a great moral story and lesson, it is in reality unattractive. Sydney Grundy, who is said to be the author of the piece, but isn't, for it really is little more than a translation, has finely drawn some of the characters, and that, together with the magnificent work of the co., playing them, banishes the faults and bad points of the play, and makes it an interesting and possibly an instructive story, in its way. Mrs. Powers, Mrs. Phillips, Agnes Booth, Mand Harrison, and Julia Arthur appeared for the first time of the present engagement, and of course, were excellent even if the parts were not to their advantage. Mr. and Mrs. Kendal play third or—let me see—may be fourth "farewell" engagement in this city at Hooley's.

At McVicker's Theatre, Rose Coghlan presented Lady Barter. Lady Barter is justly styled a comedy, but it has a serious and sentimental side, rarely seen in the so-called comedy of to-day. As Lady Barter, Rose Coghlan made a well deserved success. Charles Coghlan played Colonel Pearce in a dashing and a manly way. Nancy Oldfield is played as an actress instead of a curtain. John T. Sullivan was sympathetic, intelligent and strong in the latter play.

Fanny Carpenter is at the Chicago Opera House. One of the most brilliant engagements in the history of the Columbia is that of The Lost Paradise. The second week of the engagement promises to be as successful as that of the past week, when the beautiful Columbia's seating capacity was tested to the utmost limit. Same 22-23.

The fifth and last week of Sol Smith Russell's engagement at the Grand Opera House was devoted to Peaceful Valley. The houses have been uniformly large throughout this protracted engagement in spite of the prevailing unfavorable weather. Thomas Q. Seabrook and co. will produce at this house the much-advertised comic opera, The Isle of Champagne 23.

The Miller Opera co., headed by Louise Montague, James S. Sullivan, and Harry B. Bell is presenting Ship Ahoy at the Haymarket to big business. Tuxedo 22-23.

Frank Mayo in Davy Crockett is doing the usual Windsor big business at that house. Mr. Mayo has good support, and the piece is handsomely mounted. Two Old Crones 22-23.

Frederick Keaton and Ralph Delmore are doing another week's prosperous business at the Clara Street Theatre in Forgiven, a strong melodrama. Their co. is a capable one, composed of such people as Leslie Allen and Frederick Montague. Tony Pastor 22-23.

Harrison's Theatre has Ada Gray in East Lynne, with which Miss Gray has been identified for the past ten years. She has a competent co. and is drawing well. Mr. Barnes of New York 22-23.

Sidetracked is at the People's Theatre. Good business. For Another's Sin 22-23.

Tony Pastor is at the Alhambra, and is drawing packed houses. Ship Ahoy 22-23.

Walsh Avenue is lined every afternoon and evening with people going to see Heavenly's Minstrels. The co. will leave for the Pacific coast after next week, and their place will be filled by the Carmcross Minstrel co., of Philadelphia.

Eva Mountford in East Lynne is at the Academy of Music. Good houses prevail. Frank Mayo 22-23.

The City Club Burlesque co. is doing a good business at the Madison Street Opera House.

The James Boys are doing a fair business at the Standard.

A dramatic recital will be given under the roof of the Lyman School of Expression on Friday evening, at Kimball Hall.

The Timmerman Grand Opera House, of Englewood, will hereafter be called the Marlowe Theatre, in honor of Julia Marlowe. The lessees, Messrs. Miller and Rogers, have taken a long lease of the theatre and propose to play nothing but first-class attractions.

M. J. O'Neill, of the Madison Street Opera House, has written a burlesque called Christo-Colombia, which will soon be produced at that house. The piece, as the name implies, is a burlesque on the discovery of America.

While here last week, Messrs. Karl Macdonald and Barnabee, of the Bostonians, heard a number of promising young voices at a private soiree. The Bostonians are always on the look-out for good vocal material.

The advertising agents of the down-town theatres will have a benefit at the Chicago Opera House, at which a great number of volunteers from the principal theatres will take part.

Frank Mordaunt, of Charles Frohman's Lost Paradise co., has been compelled to retire from the cast on account of bad health, and he started for New York. Mr. Mordaunt's place is being filled by W. H. Crompton, of Frohman's Boston stock co.

LYSTER J. CHAMBERS.

CINCINNATI.

Tuxedo at the Grand, with the inimitable George Thatcher in the foreground, made a decided hit during its engagement 22-23, and it is but just to say that a better entertainment has not been witnessed in Cincinnati during the season. The singing of H. W. Frillman, Raymond Moore, R. J. Jose, and Thomas Lewis was enjoyed mightily, while Ida Fitzhugh and Grace Hamilton in their vocal specialties fairly captured the house. In the minstrel scene, Huyhey Dougherty, Bert Shepard, Ed. Marble, and George W. Lewis carried off the honors. John A. Coleman's grotesque dancing and Mamie Gilroy's soutreille work were notably good. The Lilliputians in Candy 23-24 will close the Grand's season.

The Two Old Crones, with the brothers Wills, Frank M. and John B. in the leading roles, attracted a large attendance at Harris' week of 22-23. A number of musical novelties were introduced, and the skit was presented in a fashion thoroughly enjoyable. The cast included Josie Delmaine, Nettie Crowell, Norma Wills, Gracie Hart, Frank Fisher, Monte Collins, and Edward Crawford. X. S. Wood's three weeks' engagement, beginning 22, will close the season at this house.

Manager J. H. Whallen's spectacle, The South Before the War, which constituted the week's attraction at the People's 22-23, is a winner, if the success attending the Cincinnati engagement be any criterion. The specialties introduced were novel in the main, and attractive, the cake walk concluding the entertainment being especially hilarious. The leading features of the programme were the specialties of Billy Golden, Emma Berger, and Charles Howard. The performance is closed the season at this house.

Messrs. Heuck and Penney will erect an opera house at Indianapolis during the Summer, to be run in connection with their Pittsburgh and Cincinnati interests, and to be devoted to vaudeville performances. Messrs. Hori and Smith, who have the contract for erecting the Walnut Street Theatre here, will in all probability build the Empire, or so the Indianapolis theatre will be known, and it is proposed to have the house ready for occupancy in September next.

Manager Baker, of Harris', was obliged to bestir himself in quite lively style 12-13 to secure costumers for The Two Old Crones co. in time for the opening performance. The co.'s baggage it seems miscarried en route from Toledo, and it did not arrive until a late hour Sunday evening.

Manager James E. Fennessy, of the North Side, left for the East to perfect fully the plans of the Fennessy, Heuck and Williams' Vaudeville Syndicate for the coming season.

Manager Henry J. Sayers and George Thatcher, of the Tuxedo co., will next season produce what they term a bicycle comedy, styled Cupid on Wheels. The comedy will be given under the personal direction of Mr. Sayers. Thatcher remaining with the Tuxedo co.

Ed. Marble, of the Tuxedo co., was one of the original Salisbury Troubadours.

Manager John Whallen, of the Buckingham Theatre, Louisville, has joined forces with Messrs. Fennessy, Heuck and Williams, and the circuit will now embrace the new Empire at Indianapolis, People's at Cincinnati, the Buckingham at Louisville, and Williams' Academy in Pittsburgh.

E. M. White, of the Held by the Enemy co., was in this city.

Among the artists already engaged by Manager Charles Harrison for his Summer season of comic

opera at the Highland House, are Fred. Fearer, Agnes Ballock, May Leighton, Joseph Greenfield and Charles Campbell. Manager Harrison is endeavoring to secure Laura Belini as prima donna for his co.

Sage Midgley, of the National Gas co., who has been resting here for several days, will join his co. in New York 23. JAMES McDONOUGH.

PHILADELPHIA.

Good-sized houses have tendered a cordial reception to Gratian Donnelly's new three-act comedy, entitled Her Ladyship, produced by Helen Barry at the Broad Street Theatre 16. The play resembles The Senator in more ways than one, without being as clever. Miss Barry gave a brilliant performance of comedy in the title-role, and made a genuine success. Charles Bowser and Odell Williams were cast in well-drawn characters. This closes a very successful season at the Broad.

The Park remained closed all week until 21, allowing of sufficient rehearsals of the Park Theatre Opera Bouffe co. in Geneva. The opera is to be put on in excellent style, a strong co. is in active rehearsal, and a long run is predicted. Last Summer Pauline Hall and co. packed this house for twelve weeks with light opera, and this season is expected to surpass last Summer's record.

The ever-popular Little Tycoon returned to the city of its birth 20, and is now entertaining large audiences at the Chestnut. The opera is always a favorite here, having received its initial production in this city and played to thousands for a very long run. The seal of approval stamped on it by Philadelphia audiences seems to have followed it all over the country. Robert Graham is as amusing as ever in the leading comedy part. The season will close at this house 20.

Little Tuppets, babies included, for two live infants play prominent parts in this merry farce, has struck the public fancy, and the Walnut contains happy audiences every night. Some of the lines are delightfully sparkling, and the situations convulsing. A slight moderation would hardly harm the piece, some lines being more suggestive than most playgoers are accustomed to.

Charles Klein's comedy, By Proxy, will close a prosperous season at the Walnut 23-24. A. S. Lipman appears as the star, supported by Francis Drew, Lionel Blane, Cecil Kingston, James Maffit, Jr., Robert Irving, Blanche Moulton, Lizzie McCall, Claire Swartz and George Reynolds.

Daly's co. presented The Foresters at the Opera House 20-21. Edward Harrigan's co. will close the season of this house 23-24 with Reilly and the co.

The very excellent performance of grand opera at the Grand Opera House have been well patronized, and the season promises to surpass all its predecessors, artistically and pecuniarily. A duet was revived this week with good results. Traviata, Trouvatore, La Gioconda and Cavalleria Rusticana were also heard. Meyerbeer's L'Africaine will be revived next week, to be succeeded by Rossini's Guillaume Tell, Massenet's L'Amico Fritz receives its American premiere next week.

Rosamond Morrison in The Danger Signal drew large houses to the Empire. The play has many thrilling scenes, lots of comedy, and abundant satire. It is well acted by the star and her co.

The Summer season of comic opera will open 23 with Falstaff.

A neutral and Irish comedy drama has visited us, and despite its conventionality of plot, promises to become popular. Tom Farrell is the star and his play is Mr. Collier's Fair-sized honest news apportioned it at the People's week of 20-21. Tim Cronin in U and I 23-24. The house closes a prosperous season 25.

Frederick Pandling and his Struggle of Life co. paid their second visit this season to our city opening the National 20. It is the ordinary melodrama but is well staged and acted capitally by the star and co. Business fair. The Fair of New York is the season's closing attraction 23-24.

About the most creditable performances that have been given at the Girard Avenue Theatre this season are those of the sterling drama, Forget-Me-Not, Jeffreys Lewis and Harry Mansfield were specially engaged for the leading roles, and clever performances. Therest of the stock co. are all well cast. Our Angel 23-24. Hugue's Landing 25-26.

Claude Brooks' adaptation of Article 17, produced under the title of The Creole, fills in the closing week of Manager Forepaugh's season. Isabel Morris plays the leading role, with competent support.

The Bijou's Summer clientele is beginning to materialize, and the house is always well patronized. Dorothy is the opera for this week, with Falka and Semion as the leading attraction on the variety bill. Falka was underlined for production next week, but T. Henry French, who owns the rights for this country, notified his Philadelphia counsel, Lawyer Shakespeare, to stop the production, and Dorothy will run for two weeks. Mr. French claims that the Bijou is using a pirated version of the opera.

Floyd's London Gaiety Girls gave a week of fun, if risqué, burlesque at the Lyceum to fair monetary results. The co. numbers some pretty and shapely maids and funny men.

Mrs. Partington and her son Ike is the attraction at the Standard. The merry farce is in good hands. Bessie Mitchell and Will Armstrong filling the leading roles. May Blossom 23-24 by permission of Gustave Frohman. Waite Comedy co. 20.

The four days' festival at the Academy, managed by Leonard Grover, for the police pension fund benefit, although not fairly attended, is announced as a pecuniary success; many, it is stated, having purchased seats who will never use them. The Wolves of New York with Leonard Grover, Jr. and Amy Lee in the leading parts, Little Tycoon co., Abbott and Teal's Comedy co., and Levy's Band were a few of the attractions offered.

Manager Gilmore has been sued for \$50,000 damages by the parents of one of the victims of the Central Theatre fire. It is quite likely that many suits will follow, the coroner's jury having reprimanded Mr. Gilmore and his employees for carelessness and dereliction of duty. Fourteen deaths in all have resulted from the fire.

Adam Forepaugh, Jr., has been engaged by the Winter Circus co. as animal trainer. The circus will open Nov. 1 and will run in the Cyclorama building all Winter.

Next week will close the dramatic season of our theatres, only those running Summer attractions remaining open. The weather is getting most too warm for anything but light amusement.

JOHN N. CAWTHON.

DETROIT.

The regular season of the Museum closed 23 with the benefit to Miriam O'Leary. Miss O'Leary gave Betty's Fanish and Lady Jess, in both of which pieces she had made a decided hit during the present season. The house was a large one and very enthusiastic, as it was the final appearance of Miss O'Leary on the stage. Miss O'Leary has been brought up on the Museum stage, and the place left vacant by her departure will be a hard one to fill.

The Summer season at the Museum begins week of 23, with Charles Dickson in Incog. This play was given at the Hollis during the Winter, and is very clever in itself and has some very clever people in it.

Mr. Willard with A Fool's Paradise, by Sidney Grundy, has made another success here.

Salvini will present Monte Cristo week of 23-24. This was the play in which he made such a decided hit last season at the Grand Opera House, and it is given with very fine scenery. He is in preparation Cavalier Rusticana and Robert Macaire.

23-24 by the professionals at the Globe is a go.

The professionals, combined with the amateurs, draw large houses every night, and the Spanish and serpentine dances are as fine as anything seen in Boston this season. It is to be continued week of 23-24. Monday night 23, is the benefit of James A. Blake.

Week of 23-24 is the last of the season at the Bowdoin Square Theatre. The Lillian Durrell Opera co. will give Mignon, and the production is to be a noteworthy one. Lillian Durrell is the wife of Manager Charles F. Atkinson, of the Columbia and Bowdoin Square, and she has had remarkable success during the present season in this opera. The orchestra and chorus have been augmented for this production, and the last week of the season at this house is bound to be a very successful one.

Herrmann and his clever wife will come to the Hollis week of 23. Herrmann has many new and startling illusions, and his wonderful skill in handling cards is sure to attract. Daly's co. follow Herrmann, and during this engagement Tennyson's Foresters is to be given.

Ed. Marble, of the Tuxedo co., was one of the original Salisbury Troubadours.

Manager John Whallen, of the Buckingham Theatre, Louisville, has joined forces with Messrs. Fennessy, Heuck and Williams, and the circuit will now embrace the new Empire at Indianapolis, People's at Cincinnati, the Buckingham at Louisville, and Williams' Academy in Pittsburgh.

E. M. White, of the Held by the Enemy co., was in this city.

Among the artists already engaged by Manager Charles Harrison for his Summer season of comic

The Junior Partner at the Columbia still continues to be the decided success it was the first week. Twenty Minutes Under an Umbrella is now as the curtain-raiser. The Family Circle is in preparation for this house.

John L. Sullivan in Honest Hearts and Willing Hands is at the Howard week of 23-24. As Sullivan claims Boston as his home the Howard was crowded nightly with his admirers.

Bertolo at the Palace has proved to be nearly, if not quite, as popular a dancer as Cyrene.

The World's Theatre stock co. is producing a series of the old favorite melodramas with much success.

The seats for Annie Clarke's benefit Thursday afternoon, May 26, are almost sold and the affair promises to be one of the events of the season. The list of those who have volunteered is a noteworthy one.

The "Pop" concerts which have been such a popular summer attraction at Music Hall during the warm season the past few years are to begin May 26.

Gilmore's Band is giving a series of concerts every Sunday afternoon and evening at the Boston Theatre. JAY B. BENTON.

SAN FRANCISCO.

MAY 27.

Charles Frohman's co. presented Jane at the Bijou to large business. Francis Wilson, Jr. and Irene Jeanne packed the California Theatre last night.

The Golden Giant was revived at the Alcazar Theatre, last night, with George Osborne in the role he created. Jack Mason, Oliver Byron will open at the Alcazar next Monday night.

Carroll Johnson began a fortnight's engagement at the Bush Street Theatre, last night, in The Gossoon.

Amorita has been so well received at the Tivoli that it is continued another week.

Miss Lillian Lamson made her debut in Blue Jeans, last night, at the California Theatre. Elmore Barry has returned from her home in Yreka, younger and prettier for the outing she has had in the mountains, and will go to Portland, Ore., to play a summer tour at Corralay's Theatre.

Pitzenfeld Murphy, ahead of The Grossoon, has done very good work for Carroll Johnson.

Richard Mansfield's season at the Baldwin Theatre.

The bust of Joseph Jefferson was made and sent to the Actors' Fair Fund by Miss Kuhne Reverdy, a large business. Francis Wilson, Jr. and Irene Jeanne packed the California Theatre last night.

Charles Stowe, press agent of Sells Brothers' Circus, arrived from Australia last week.

Mrs. David Belasco and daughter are visiting relatives in San Francisco.

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One of the features of the season will be Walter Rogers, the cornet soloist, who has just left Cappa's Band.

Captain R. J. Lowden, well-known here as a theatrical manager, has leased the Ocean Club Hotel at Grand Isle for the season.

W. B. Seckind, the Galveston manager of H. Greenwall's Theatre, has gone to New York on business.

KANSAS CITY.

The Carey-Leacock Stock co. closed their ten weeks' engagement here with a strong production of *Woman Against Woman* at the Grand Opera House 15-21. The co. was well liked and their work heartily applauded. They disbanded 21. *Boss and Home* sp.

Newton Beers in a new play, entitled *Eloped with a Circus Girl*, pleased good houses at the Ninth Street Theatre 15-21. The piece was lively and the co. creditable. The Brown-kent Novelty and Specialty co. 22-28.

The Carl Busch testimonial benefit concert 27 at the Coates 18, when he appeared as Richard III, was a success. George Leacock played Richmond. Thomas Keene lent the costumes for the occasion. The Country Circus 26-28.

As the season is practically ended, a brief review is timely. The Coates, as usual, had the cream of the attractions and the largest business.

The Grand Opera House, a beautiful and comfortable theatre, jumped at once into popular favor and proved a strong money-drawer for Managers Hudson and Indah.

The Gillin did fairly as a rule, but fine business was done there by Tuxedo, Cleveland's Minstrels, A Trip to Chinatown, Lewis Morrison, A Midnight Bell, Primrose and West's Minstrels, Herrmann, Sidney Drew, Joseph Jefferson, Agnes Huntington, Power of the Press and Dockstader's Minstrels.

The Auditorium was not opened until the season was half over. Gilmore's Band, Julia Marlowe, the Marine Band, The Austrian Juvenile Band, Theodore Thomas, and a season of eight weeks of the Biande Stock co. were all fairly patronized.

The Ninth Street Theatre did well with popular price attractions. Katie Emmett, Creole Burlesque co., A Royal Pass, Vernon's Farce, Ivy Leaf, P. Miller, Reilly and Wood's, Fairies' Well, Two Old Chimes, and Newton Beers drew the best business.

FRANK B. WILCOX.

PITTSBURG.

This week has not been characterized by anything new or particularly noteworthy at any of our theatres. The Barnum and Bailey Circus, instead of occupying the houses, turned hundreds of thousands, owing to the limited capacity of the tent. Mr. Bailey claims to have taken in, for the four performances, \$1,000,000, which is the largest amount of business the show has ever done in this city.

At the Bijou Theatre Kate Clinton presented the Two Orphans 11 to a good-sized audience. The Pedigree Father will be seen for the first time at this house next week.

The County Fair, at the Grand Opera House did no important business 11. The co. is a fair one. Julia Marlowe in repertoire 22-28.

Flynn and Sneed's City Sports co. gave a first-class variety bill at Harry Williams' Academy of Music 16. The South Before the War 22-28.

At the Jersey Cobber, John R. Cumpson opened 16.

The Alvin Theatre was slightly scorched by fire about two o'clock in the morning of 18. The fire originated in the tables in the rear of the Red Lion Hotel and quickly communicated to a staircase leading to the stage. Some scenes were destroyed, but the official work done by the automatic sprinklers containing about \$500,000 of water, prevented further damage to the front of the stage. At the loss was about \$2,000, fully covered by insurance.

James E. Orr, of Williams and Orr's Meteors, has returned to this city, after a very prosperous season.

The attachés of the Alvin Theatre are to have a benefit 28.

The Bijou Theatre will probably close the season June 1. — E. J. BOWENLY.

ST. LOUIS.

The Lilliputians have been drawing crowds 11-21. Candy was given during the first half of the week and The Pupil in Magic the last half. This week's engagement is the fifth that the Lilliputians have played here this season, and it has been as well attended as any of its predecessors.

Brumont Smith, of the Bodine's co. and his wife passed through St. Louis a few days ago. His wife left at once for her home at Fort Smith, where she will remain a week or two. Mr. Smith remained to visit his parents in this city.

The matter of renting Schneider's garden is still in statu quo.

Mr. McNeary, of Uriq's Cave, is putting the final touches on his Summer garden. He will open June 6 with the Spencer Opera co. The opening opera has not yet been announced. W. C. HOWLAND.

CANADA.

MONTREAL.—THEATRE ROYAL. Sparrow and Jacobs, managers: Rose Hill Burlesque co. to S. E. O. 11-18. Indian Maid Carrier 22-28; All Star Specialty co. 19-21.—ITEMS: By special arrangement with Elsie Kilmer two performances of Hazel Kirke will be given 22, 23 by local talent in aid of the Notre Dame Hospital. — The Miller Opera co. will open in Prince Mothusalem at the Queen's 23.

QUEBEC.—BOUJU THEATRE (W. H. Souich, manager): Spider and Fly drew large audiences 11-18. Gorton's Minstrels to fair business 19-21.

SHERBROOKE.—SHERBROOKE'S OPERA HOUSE (Percival T. Greene, manager): Etienne Bernard-Claire in Uncle Tom's 11; fair business.

LONDON.—GRAND OPERA HOUSE (Frank Kirchner, manager): Edward Lloyd, the English tenor, and his concert co. drew a large and fashionable audience 11. A packed house greeted the Young Liberal Minstrels (local) 12. They were well assisted in the olio by Jerry McAuliffe, of Thomas E. Shaw's co., who is making a short visit to this city, his old home.

QUEBEC.—GRAND OPERA HOUSE (Thomas Reche, manager): A Modern Husband 7 was the attraction for Manager Reche's benefit, and a large audience was the best proof to Mr. Reche that his many acts of kindness to amateurs and upholding good nature were not unappreciated.

ST. CATHERINE.—GRAND OPERA HOUSE (H. G. Hunt, manager): The performance of Distinct for our local amateurs 5 was one of the social events of the year. There was not a vacant seat in the house. The co. was assisted by Kuhn's Buffalo Orchestra. The manager, J. T. Graves, has brought his co. to a high state of efficiency, and their work was generally up to a good professional standard. The play is not worth the time and talent expended in its production. The County Fair to good business 11.

EDWARD S. WILLARD.—GRAND OPERA HOUSE (H. G. Hunt, manager): The performance of Distinct for our local amateurs 5 was one of the social events of the year. There was not a vacant seat in the house. The co. was assisted by Kuhn's Buffalo Orchestra. The manager, J. T. Graves, has brought his co. to a high state of efficiency, and their work was generally up to a good professional standard. The play is not worth the time and talent expended in its production. The County Fair to good business 11.

EDWARD S. WILLARD, the English actor, is filling a seven weeks' engagement at the Tremont Theatre, Boston, there closing his second American tour. Mr. Willard has established himself as one of the most popular stars before the public. He will again visit this country next season, beginning his tour in Canada in October. He will spend a month in midwinter in Chicago, and will later visit New York and Boston. His repertoire will contain several new plays, among them a costume comedy and probably one or two Shakespearean plays. A. M. Palmer will continue to manage Mr. Willard's tours.

Grace Vaughn will sing in opera at Uriq's Cave in St. Louis this Summer.

CORRESPONDENCE.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (C. A. LeCompte, manager): The regular season was closed by Katie Emmett in *The Waits of New York* to a good house 11. The Capital Theatre during the past season gave one hundred and fifty-one performances, a great many of them being to S. R. O., while the majority were to more than satisfactorily, however. The class of attractions were better and of a higher grade than heretofore, which goes to prove that this is a good theatre-going town when the right kind of attractions are presented. Much credit is due to George LeCompte for his ability and high record for the public's welfare. Your correspondent extends his thanks for courtesies, and best wishes for future success. The house will be thoroughly renovated, new scenery painted, and everything done to make it what it has been, a strictly first-class house. Work will be commenced immediately. Extensive preparations will be made for an improvement in the already well-equipped orchestra.

CALIFORNIA.

SACRAMENTO.—NEW METROPOLITAN THEATRE (L. Henry, manager): Stassen and Hart in *Last One On Earth* 11; large house.

LOS ANGELES.—GRAND OPERA HOUSE (McLam and Lehman, managers): Richard Mansfield 17-19; Power of the Press 26-28.—LOS ANGELES THEATRE (H. C. Wyatt, manager): Will Carleton 16.—ITEMS: H. A. Guyon, representing Richard Mansfield, is in town.—Treasurer Mansfield of the Grand, reports heavy advance sales for Mansfield's 11.

SAN JOSE.—CALIFORNIA THEATRE (C. J. Martin, manager): The Emma Juca Grand Opera co. to a good house 11. They played one act of the three following pieces: Romeo and Juliet, Cavalleria Rusticana, and Carmen, and did them very poorly. Corbett and Doyle gave a sparing exhibition to good business 12. Richard Mansfield 12.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Agnes Huntington in co. in Paul Jones 6. Richard Mansfield 16.—LOUIS OPERA HOUSE (J. Louis, manager): Crusoe in *Lawn* 11.

RIVERSIDE.—LONG OPERA HOUSE (Frank A. Peacock, manager): Agnes Huntington—Opera co. appeared 11.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (Frank W. Lloyd, manager): M. E. Horan, of Field's Minstrels, benefited onto a top-heavy house, but well-preserved audience. Seddon has a co. met with more favor than Proctor's Lost Paradise 11. A large and fashionable audience were loud in applause and praise for the play and co. Morris' Theatre Circuit did a large business 11-12.

The stage is turned into a ring, and a regular circus performance is given. Aside from the novelty, the entertainment possesses much merit. J. H. Norcross, the well-known minstrel manager, has charge of the affairs of the Theatre-Circus during the illness of Professor Morris, the proprietor. The Mystic Shriners will occupy Alvin Opera House 11, when they will lead nearly one hundred unrepresented sons of the desert through the mystic paths with great oriental settings and splendor. Over six hundred Shriners from various parts of the State are expected, among them Manager Bunnell, of New Haven, and Manager Jacques, of Waterbury, both of whom they would be better men if they shall see some one travel the same route they once took.—Frank Carlyle will spend the Summer at his home in this city. He is receiving the congratulations of his many friends on his joining Palmer's stock co. Mr. Carlyle received a very flattering offer from the management of the Boston stock co.—Charles Dillingham, of this city, New York correspondent of the Chicago Tribune, has written a play entitled Twelve o'Clock Midnight, in which Jennie Weissman is to star. This is the young man that rumor married to Miss Weissman, but his parents declare the ceremony only took place in the versatile imagination of a *World* reporter, who published the story.—Urie Akersstrom closed at Bridgeport 11. Next season the co. will parade on horseback, carrying a stage coach. Louis Shea, the leading man of the co., will spend the Summer months clerking at a resort in New Jersey. He has not signed for next season.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Charles Dickson and an excellent comedy co. presented Incog. to a good sized house 11. Amateurs in *The Mikado* 11 for a local charity. Gilmore's Band 11; Miss Helvet 11.—GRAND OPERA HOUSE (G. B. Bunnell, manager): The King Owl finished their week's engagement to large business. The house is closed for the season.

PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Love on Wheels opened the house after being dark since 2. The engagement is for three days, and promises to be successful.

NEW HAVEN.—DELAVAN OPERA HOUSE (T. H. Delavan, manager): McCarthy's Mishaps 11; packed house; one performance. This closes the regular season here. —ITEMS: Manager Delavan expects to be in New York in a week or ten days, where he will remain for a couple of months, booking attractions for the coming season.

BIRDESBORO.—STERLING OPERA HOUSE (G. B. Bunnell, manager): Urie Akersstrom closed a successful three days' engagement at popular prices 11. Foster and Monroe's Two Old Sports co. opened for seven performances 17 at 10-20c, to light attendance. —GRAND OPERA HOUSE (C. J. Wilcox, manager): The Associated Charities are presenting a series of comic operas under the direction of Professor Gross. —ITEMS: Long Beach, an adjacent Summer resort, has been purchased by a syndicate and will soon become the Coney Island of New England. A. B. Anderson has been selected as general manager, and is at present directing improvements prior to opening June 13.

BIRMINGHAM.—STERLING OPERA HOUSE (G. B. Bunnell, manager): Only a Farmer's Daughter to a small house 11. This ends the season here.

BOSTON.—BROADWAY THEATRE (C. E. Case, manager): Jane to an immense house 11. Elsie Eason and Dan Colver were particularly good. The season ends 11 with a performance of *The Mikado* by the Deserter Opera co. of New Haven.

NEW LONDON.—LYCUM THEATRE (C. F. Still, manager): Hermann 11; large audience.

BRISTOL.—OPERA HOUSE (C. F. Michael, manager): The comic opera, *Priscilla*, 11, 12, given by the Choral Union, was a big success pecuniarily. The cast was local talent with two exceptions, George H. Wright, of Hartford, as Miles Standish, and W. H. Dodd, of Boston, as Ichabod Higgins.

—ITEMS: Pawnee Bill's Wild West Show to big business 11.

EDMUND.—GRAND OPERA HOUSE (H. G. Hunt, manager): McCarthy's Mishaps 11; packed house; one performance. This closes the regular season here.

HARTFORD.—COULTER'S OPERA HOUSE (G. V. Fowler, manager): Frank Mayo presented Davy Crockett to a good house 11; fair performance.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrook, manager): Histrionic Society (amateurs) presented *The Woven Web* 11; to a small house. O'Dowd's Neighbors 11; splendid performance to a large audience.

INDIANAPOLIS.—THE GRAND OPERA HOUSE (Dickinson and Talbot, managers): Dockstader's Minstrels packed the house 11, matinee and evening, closing the house for the summer. —ITEMS: Dickinson and Talbot, managers.

The Baldwin Comedy co. presented Michael Strogoff to packed houses and a very smooth and satisfactory performance. Allen Durrell played Michael Strogoff in an excellent manner, and the co. is fair throughout. Charles A. Loder 11-12. Ada Gray 11-12. The Merry Cobbler 11-12. —ITEMS:

The sale of seats for the annual May Festival to be held at Tomlinson Hall 11-12 is indicative of pecuniary success. The principal card will be the New York Symphony Orchestra under Walter Damrosch's direction. The contract of purchase of property upon which to erect a new festival theatre was signed Saturday. Mr. Hench, James E. Fenner, manager of Hench's circuit of theatres, and their Cincinnati attorney were here during the negotiations for the property.

EVANSTON.—GRAND (King Cobba, manager): Hoss and Hoss played a return engagement 11 to a good house. —ITEMS: Owing to one of the members missing the train out of Cincinnati, Merle B. Rice, the business manager, made his first appearance on the stage.

SEASIDE.—OPERA HOUSE (Lynn Paulkover, manager): Gumbie Family 11; good house; good performance.

FRUITPORT.—COULTER'S OPERA HOUSE (G. V. Fowler, manager): Frank Mayo presented Davy Crockett to a good house 11; fair performance.

DETROIT.—OPERA HOUSE (H. E. Rosebrook, manager): Histrionic Society (amateurs) presented *The Woven Web* 11; to a small house. O'Dowd's Neighbors 11; splendid performance to a large audience.

INDIANAPOLIS.—THE GRAND OPERA HOUSE (D. L. Hughes, manager): Spooner Comedy co. opened a week's engagement 11 to S. R. O. —ITEMS: Gentry's Equine-Canine show 11-12, began last night by turning people away, and their success is deserved.

OMAHA.—MASONIC OPERA HOUSE (G. X. Beechler, manager): Kajanka 11; good business, despite heavy rain.

DETROIT.—GRAND OPERA HOUSE (C. J. Weiss, manager): American Cousin 11; fair business. J. C. Duff Opera co. in *The Queen's Mate* 11. The advance sale for the Duff Opera co. is very large at advanced prices.

DETROIT.—GRAND OPERA HOUSE (C. J. Weiss, manager): Spooner Comedy co. opened a week's engagement 11 to S. R. O. —ITEMS: The general verdict was that the sooner the piece was laid on the shelf the better. Lillian Kennedy 11.

CHARLESTON.—OPERA HOUSE (W. L. Patterson, manager): Elsie Kilmer presented Hazel Kirke in excellent style 11 to good business. Ship Ahoy pleased a good house 11. —ITEMS: Manager Patterson will leave 11 for Silverton, Col., to go in the banking business. He has many warm friends here, who wish him prosperity in his new field.

COUNCIL BLUFFS.—DOHANY THEATRE (John Bohannon, manager): Rhea 11; fair house; inclement weather. The Two Johns to moderate business at Dan McCarthy's Crusieen Lawn 11; fair-sized audience.

IOWA CITY.—GRAND OPERA HOUSE (C. L. Webster, manager): Kajanka 11; good business. The co. gave a very poor performance, indeed, and the audience were very much disappointed. The general verdict was that the sooner the piece was laid on the shelf the better. Lillian Kennedy 11.

CHARLESTON.—OPERA HOUSE (W. L. Patterson, manager): Elsie Kilmer presented Hazel Kirke in excellent style 11 to good business. Ship Ahoy pleased a good house 11. —ITEMS: Manager Patterson will leave 11 for Silverton, Col., to go in the banking business. He has many warm friends here, who wish him prosperity in his new field.

ATLANTA.—BAKES' OPERA HOUSE (G. G. Hutchinson, manager): Charles Frohman's Boston Stock co. gave *The Lost Paradise* 11 to a delighted audience of large proportions. Boston Festival Orchestra 11, assisted by Max Heinrich, Whitney Rockbridge, and Frank Rumford as soloists, gave a pleasing concert to a small audience. Brown University Glee, Banjo and Mandolin Club of Providence, R. I., in concert 11 to a small house.

CHICAGO.—CITY THEATRE (W. W. Cross, manager): Roland Reed, supported by a good co., presented The Club Friend to a fair-sized and well-mixed audience 11. Mattie Vickers gave a good performance to a poor house 11 and canceled date 12. Theresa Newcomb in *The Boy Scout* was the closing attraction of the season and the performance was witnessed by a small house.

GAITTY THEATRE (A. B. White, manager): This house closed its regular season 11. Under Manager White's direction the society has been a success both pecuniarily and artistically.

ATLANTA.—BAKES' OPERA HOUSE (G. G. Hutchinson, manager): Charles Frohman's Boston Stock co. in *The Lost Paradise* closed the season of this house 11. Audience very large and enthusiastic. Co. excellent.

ATLANTA.—OPERA

quire, manager: Ole Olson $\frac{1}{2}$; S. R. O. by Leaf $\frac{1}{2}$; Rhine $\frac{1}{2}$.

ANACONDA.—EVANS' OPERA HOUSE (John McGuire, manager): Corinne $\frac{1}{2}$; fair business. Little Puck was presented $\frac{1}{2}$. Ole Olson $\frac{1}{2}$; capacity of the house. —ITEMS: A Lodge of Elks will be installed here $\frac{1}{2}$.

MICHIGAN.

DETROIT.—ACADEMY OF MUSIC (S. G. Clay, manager): James H. Brown's Theatre co. in repertoire $\frac{1}{2}$; Co. and business very poor.

SAULT ST. MARIE.—SOO OPERA HOUSE (F. W. Shute, manager): Social Session $\frac{1}{2}$; crowded house. Cold Day $\frac{1}{2}$; $\frac{1}{2}$; fair business.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): The Little Tycoon was given by local amateurs, under the direction of Mrs. J. J. Steeler, $\frac{1}{2}$, $\frac{1}{2}$; ITEMS: R. J. Jones, the obliging and popular treasurer of Baird's, is able to be at his post after a three weeks' siege of Ingraham.—Nora McFarlan, of the Wilber Opera co., is visiting her parents in this city.

GRAND RAPIDS.—POWERS' (J. H. Lathrop, manager): Ezra Kendall in *A Pair of Kids* $\frac{1}{2}$ before a good-sized audience. Mr. and Mrs. Kendall $\frac{1}{2}$; large advance sale at high prices.—RICHMOND'S (C. S. Burroughs, manager): A Social Session is pleasing large crowds.

BATTLE CREEK.—BAMBLIN'S OPERA HOUSE (E. R. Smith, manager): The Vendetta $\frac{1}{2}$; fair house.

ADRIAN.—CROSSWELL'S OPERA HOUSE (Charles Humphrey, manager): Lecture on "Land of the Midnight Sun" by Rev. J. S. Holmes $\frac{1}{2}$; fair house. County Fair $\frac{1}{2}$; crowded house.

KALAMAZOO.—ACADEMY OF MUSIC (G. A. Bush, manager): Ezra Kendall in *A Pair of Kids* did slight business $\frac{1}{2}$.

MUSKEGON.—OPERA HOUSE (Fred L. Reynolds, manager): Mand Atkinson played to large business $\frac{1}{2}$. Co. fair; popular prices $\frac{1}{2}$, $\frac{1}{2}$, 30 cents. Good advance sale for Ezra Kendall $\frac{1}{2}$; Frank Mayo $\frac{1}{2}$.

MISSOURI.

ST. JOSEPH.—TOOLE'S OPERA HOUSE (L. M. Crawford, manager): The Dodd Opera co., a very meritorious organization, $\frac{1}{2}$ to fair business at popular prices.

SPRINGFIELD.—GRAND OPERA HOUSE (F. S. Heffernan, manager): Sweethearts was presented by a capable co. $\frac{1}{2}$.—BALDWIN THEATRE (Charles Baldwin, manager): Katie Emmett in *The Waifs of New York* $\frac{1}{2}$; business good. Audience well pleased.

BANKHEAD.—PARK OPERA HOUSE (Watson and Price, managers): The Baldwin-Melville comb. $\frac{1}{2}$ to packed houses each night at popular prices. County Fair $\frac{1}{2}$.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. P. Conklin, manager): Frederick Wardle and a well-balanced co. presented The Mountebank, Virginia and The Lion's Mouth to fair business $\frac{1}{2}$, $\frac{1}{2}$. Dark $\frac{1}{2}$. Corinne in Carmen Up to Date $\frac{1}{2}$, $\frac{1}{2}$; —LYCUM THEATRE (J. F. Conklin, manager): The Chicago Ladies' Quartette gave two very enjoyable concerts $\frac{1}{2}$, $\frac{1}{2}$ to appreciative audiences. —BIOU OPERA HOUSE (Jacob Litt, manager): William DeShetler, a former Minneapolisan, with a co. of average ability gave Alone in London to the capacity of the house $\frac{1}{2}$.—PRINCE OPERA HOUSE (Edwin P. Hilton, manager): Louise Atwood's Big Burlesque co. gave a strong bill to a packed house $\frac{1}{2}$.—ITEM: Sol Smith Russell will spend the Summer with his family in this city.

ST. PAUL.—METROPOLITAN OPERA HOUSE (L. N. Scott, manager): The Duff Comic Opera co. presented The Queen's Mate $\frac{1}{2}$ to a full house. Gathering of the Clans and Pageant of Nations under the direction of Prof. J. A. Walker, produced by the St. Andrews' Society of St. Paul $\frac{1}{2}$; drew a packed house. Very enjoyable entertainment. Jennie O'Neill Potter presented a monologue. Flirts and Matrons, $\frac{1}{2}$ to a select and appreciative audience. Flirts and Matrons, to good-sized and appreciative audiences. Duff Opera co. was greeted with large audiences upon the return engagement, commencing $\frac{1}{2}$. Corinne $\frac{1}{2}$, $\frac{1}{2}$; —THE LYCUM (W. A. Seely, manager): James Whitcomb Riley and The Sappho Ladies' Quartette $\frac{1}{2}$, $\frac{1}{2}$ gave splendid entertainments to large houses, the second night the audience being even larger and fully as enthusiastic, than on the first night. Very few entertainers coming to Duluth have met with a warmer reception than the inimitable Riley and his choice aggregation of singers. Chicago Ladies' Quartette $\frac{1}{2}$.

ST. PAUL.—METROPOLITAN OPERA HOUSE (L. N. Scott, manager): The Duff Comic Opera co. presented The Queen's Mate $\frac{1}{2}$ to a full house. Gathering of the Clans and Pageant of Nations under the direction of Prof. J. A. Walker, produced by the St. Andrews' Society of St. Paul $\frac{1}{2}$; drew a packed house. Very enjoyable entertainment. Jennie O'Neill Potter presented a monologue. Flirts and Matrons, $\frac{1}{2}$ to a select and appreciative audience. Milwaukee German Dramatic co. in repertoire $\frac{1}{2}$, $\frac{1}{2}$ to large and fashionable audiences. Corinne $\frac{1}{2}$, $\frac{1}{2}$; Effie Ellister and C. W. Coulcock in Hazel Kirk $\frac{1}{2}$, $\frac{1}{2}$; —LETT'S GRAND OPERA HOUSE (Frank L. Bisby, manager): Spider and Fly $\frac{1}{2}$, $\frac{1}{2}$; big business. The Limited Mail $\frac{1}{2}$, $\frac{1}{2}$; —HILTON'S PLAYHOUSE (Edwin P. Hilton, manager): A very fair co. presented Fun on the Bristol and good specialties $\frac{1}{2}$, $\frac{1}{2}$ to good houses. Louise Atwood's Big Burlesque co. $\frac{1}{2}$, $\frac{1}{2}$.

HANNIBAL.—OPERA HOUSE (W. O. Ford, manager): Two Johns $\frac{1}{2}$; good house. Mrs. Jenness-Miller, matinee $\frac{1}{2}$; fair house. She Couldn't Marry Three $\frac{1}{2}$; large house. Swedish Ladies' Quartette $\frac{1}{2}$.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Lillian Kennedy $\frac{1}{2}$ in She Couldn't Marry Three to a large and enthusiastic audience. —FAIR: Permit me to congratulate the promoters and managers of the Actors' Fund Fair on the grand success achieved. THE MIRRORS stands pre-eminent for zeal and perseverance in its advocacy of the Fair.

NEBRASKA.

KEARNEY.—OPERA HOUSE (J. J. Osborn, manager): Rhea in La Cartina $\frac{1}{2}$; good business. Son of Monte Cristo $\frac{1}{2}$; light house. Two Johns $\frac{1}{2}$.—ITEMS: Rhea received a very flattering offer on $\frac{1}{2}$ from Mr. Stockwell, of the new Theatre at San Francisco, to give Josephine there for two weeks in September next, she to provide the leading man and he the rest of the co. She was obliged to decline, however, as she will not return from Europe until October.

OMAHA.—HOUDI'S THEATRE (Boyd and Haynes, managers): The Francis Wilson Opera co. opened their Pacific coast tour here in The Merry Monarch to large business $\frac{1}{2}$, $\frac{1}{2}$; FAIRWALL STREET THEATRE (Crawford and Burgess, managers): Cruikshank's $\frac{1}{2}$, $\frac{1}{2}$; fair business. The Two Johns Comedy co. opened a week's engagement $\frac{1}{2}$, and as usual on Sunday evenings had to refuse a large amount of preferred silver. —ITEMS: Marie Hubert Frohman is booked at the Boyd for the last three nights of the week of $\frac{1}{2}$. May $\frac{1}{2}$ will be the three hundred and fiftieth performance of The Witch, and it will be celebrated by gifts of souvenir spoons to the ladies in the audience. It is now thought that the new Dodd Opera co. will open at the Farnam Street Theatre $\frac{1}{2}$.

LINCOLN.—THE NEW LANSING (Ed. A. Church, manager): The Leslie Davis co. did good business $\frac{1}{2}$, $\frac{1}{2}$, starring Frank Landon in a repertoire of romantic drama, and will play a return engagement $\frac{1}{2}$. A reception was tendered to the National Methodist Conference in the Lansing $\frac{1}{2}$, and for a time between the days of the reception and the beginning of the matinee, actors and ministers were occupying the same platform. The annual May Festival opened $\frac{1}{2}$ with the cantata, the Sleeping Beauty, to a packed house. —FUNKY OPERA HOUSE (F. F. Gibson, manager): Rhea presented La Cartina $\frac{1}{2}$ in a highly acceptable manner, barring her disagreeable accent. The house was dark $\frac{1}{2}$, and the Dodd Opera co. will begin a week's engagement $\frac{1}{2}$ in a repertoire of light opera.

NEVADA.

RENZO.—MCKISSICK'S OPERA HOUSE (John Paper, manager): Carroll Johnson in The Gossamer $\frac{1}{2}$; performance fair; business poor.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (George H. Merritt, manager): Aaron H. Woodmire in Uncle Biram to a small audience $\frac{1}{2}$; Richard Golden in Old Jed Prouty $\frac{1}{2}$; crowded house. Splendid performance. —ITEM: At the close of the third act Mr. Golden came before the curtain and thanked

the audience for their kindness in so liberally patronizing his entertainment. He also paid a tribute to the Opera House, in which he said it was the best one he had seen outside of the large cities. He said one mistake had been made in its construction, in regard to the height from the stage, which would not allow the majority of the co. to use their scenery, but this fault could be remedied at a slight cost, and ought to be done.

PORTSMOUTH.—MUSIC HALL (John P. Ayers, manager): Gilmore's Band $\frac{1}{2}$; good house at advanced prices. Lewis Morrison $\frac{1}{2}$.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Charles Dudson and a very fine co. closed the regular season at this house, presenting Inez $\frac{1}{2}$, the co. and play made a big hit.

PLAINFIELD.—MUSIC HALL (Demarest and Kunyon, managers): Kate Castleton in The Bachelor to a fair house. Hands Across the Sea $\frac{1}{2}$; to good business. This closed the season, which has been a very successful one under the able management of Demarest and Kunyon.

CLARKSBURG.—MUSIC HALL (George P. Kingsley, manager): Charles Dudson and co. gave a good performance of Inez to a fair house $\frac{1}{2}$. —ITEM: Wm. Burnham's Circus exhibited to crowds afternoon and evening $\frac{1}{2}$.

NEW YORK.

WHITEPLATE.—OPERA HOUSE (Oscar Hammerstein, manager): Vernon Jarreau in Starlight to good-sized houses $\frac{1}{2}$, $\frac{1}{2}$. The support was excellent.

COLUMBUS.—PARK THEATRE (Owens and Layman, managers): J. R. Cumpson $\frac{1}{2}$, $\frac{1}{2}$ in The Merry Cobbler; business fair. Holden Comedy co. $\frac{1}{2}$, $\frac{1}{2}$; satisfactory performances. Kennedy's King Laugh-Makers $\frac{1}{2}$, $\frac{1}{2}$; Melville Sisters $\frac{1}{2}$, June $\frac{1}{2}$. The house will close for the season June $\frac{1}{2}$. —GRAND OPERA HOUSE: Dark. —ITEM: A Railroad Ticket, a new farce-comedy by Columbus authors Blaney and Statte, will go on the road next season. —Mr. Talbot, of the firm of Dickson and Talbot, proprietors of the new Henrietta, is on a trip to South America.

DAYTON.—THE PARK (Harry E. Feicht, manager): Kennedy's King Laugh-Makers commenced a week's engagement $\frac{1}{2}$, and have turned people away at every performance. Co. excellent. Melville Sisters $\frac{1}{2}$, $\frac{1}{2}$; —ITEM: Paul J. Fleming is in the city ahead of the Melville Sisters. —The Barnum and Bailey Show will be here $\frac{1}{2}$. —The season at the Park will close June $\frac{1}{2}$. It has been the best this popular-priced fire has ever had. —It is rumored that Forrest Robinson will not be the leading man at Memorial Hall. Soldiers' Home, during the coming Summer, as he is unable to get a release from a previous contract. The season will open June $\frac{1}{2}$.

STUBENRELL.—CITY OPERA HOUSE (W. D. McLaughlin, manager): Marie Prescott in Cleopatra $\frac{1}{2}$, to a small but appreciative audience. Co. fair.

—ITEM: Billy Navy, of Gorman Brothers, is here, and his many friends are making his short visit a pleasant one. He will go with Primrose and West next season.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Geimes, manager): The Holden Dramatic co. $\frac{1}{2}$, $\frac{1}{2}$ to fair business.

NEWARK.—REED'S OPERA HOUSE (Carter and Judson, managers): McGinney Family $\frac{1}{2}$; good house; performance good.

CHICAGO.—MUSIC HALL (James R. Sargent, manager): Mosley and Perry gave Damon and Pythias $\frac{1}{2}$ to good business.

DETROIT.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Baldwin Comedy co. $\frac{1}{2}$, $\frac{1}{2}$ to popular prices to good audiences. The co. presented Passion's Slave, Vagabond, Streets of New York, and Woman Against Woman.

URICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, managers): Charles A. Gardner in Captain Karl to the largest audience of the season at advanced prices $\frac{1}{2}$. This closes the season here.

TOLEDO.—WHEELER OPERA HOUSE (S. W. Brady, manager): The Kendals in A Scrap of Paper to S. K. O. $\frac{1}{2}$. —PEOPLE'S THEATRE (Brady and Garwood, managers): The Vendetta, with W. A. Whitecar as the star, to fair business $\frac{1}{2}$, $\frac{1}{2}$. The Fast Mail $\frac{1}{2}$, $\frac{1}{2}$.

EAST LIVERPOOL.—BRIXTON'S OPERA HOUSE (John Thompson, manager): Pat Malone's Specialty co. $\frac{1}{2}$; very small audience.

ELLEFONTEAINE.—GRAND OPERA HOUSE (T. L. Hutchins, manager): Little Tycoon closed the season here $\frac{1}{2}$. Down on the Farm was booked for $\frac{1}{2}$, and both have fallen by the wayside. The house will be reopened late in August.

MT. VERNON.—WOODWARD OPERA HOUSE (Hunt and Green, managers): Pulse of New York $\frac{1}{2}$; fair business. Fred. Mosley and Edmund Perry in Julius Caesar $\frac{1}{2}$; large and delighted audience. —ITEM: OPERA HOUSE: Closed.

Julia Marlowe made her initial appearance in Corinne $\frac{1}{2}$, under the auspices and for the benefit of the Alliance Hook and Ladder Co. and was greeted by a large audience composed of the elite of our city. —ARENA: Bob Hunting's Circus drew two packed tents $\frac{1}{2}$.

SARATOGA SPRINGS.—TOWN HALL (Bill and Comian, managers): "Ben Hur," with Frederick D. Lowe, reader, and illustrated by thirty-two tableaux, for benefit of V. M. C. A. $\frac{1}{2}$ to a large house. The drilling, posing and costuming were superb. —ITEM: PUPPET MUSIC HALL (Abel Purman, Jr., manager): Held by the Enemy $\frac{1}{2}$, for the benefit of the ushers and employees to large attendance.

MINNESOTA.

FARGO.—OPERA HOUSE (Charles Gottschalk, manager): Gordon's Minstrels to fair business $\frac{1}{2}$.

—ITEM: Gordon's Minstrels wore their new uniforms for the first time in our city, and their red coats made an attractive spectacle in the street.

ST. PAUL.—ARMORY OPERA HOUSE (P. M. Keene, manager): Marie Prescott in Cleopatra $\frac{1}{2}$; large house; satisfactory performance. Local talent gave the war drama, From Sumpter to Appomattox, for the benefit of Company E, Fifteenth Regiment, N. G. P. M.

EASTON.—OPERA HOUSE: Hand's Across the Sea $\frac{1}{2}$; fair house; good performance. The coming theatrical event is Rose Coghlan in Lady Barter $\frac{1}{2}$, under the auspices of Eastern Elks.

HEADSVILLE.—ACADEMY OF MUSIC (E. A. Hemstead, manager): The closing nights of the New York Atheneum co. stay $\frac{1}{2}$, $\frac{1}{2}$ were marked by rather light business. Charles A. Gardner in Captain Karl drew a packed house $\frac{1}{2}$, giving a very satisfactory performance.

LEBANON.—FISHER'S OPERA HOUSE (George H. Spang, manager): Keller $\frac{1}{2}$; De Lange and Rising's Tangled Up co. $\frac{1}{2}$; large and enthusiastic audiences. This closes the season here.

JOHNSTOWN.—ADAMS' OPERA HOUSE (Alexander Adair, manager): Marie Prescott presented Cleopatra here for the first time $\frac{1}{2}$; to good business, and gave general satisfaction. Punch Robertson $\frac{1}{2}$ to poor business at cheap prices. Co. far below the average.

RHODE ISLAND.

PROVIDENCE.—OPERA HOUSE (Robert Morrow, manager): Robert McWade presented Rip Van Winkle to a large house $\frac{1}{2}$. Brown University Operatic Club produced the local opera in two acts entitled Cupid $\frac{1}{2}$, to large and appreciative audiences $\frac{1}{2}$, $\frac{1}{2}$; Miss Helvetia $\frac{1}{2}$, $\frac{1}{2}$; fair houses. —GAETY OPERA HOUSE (E. R. Beram, manager): Louis James in The Banker's Daughter to good house; performance good.

CHICAGO.—MUSIC HALL (James R. Sargent, manager): Mosley and Perry gave Damon and Pythias $\frac{1}{2}$ to good business.

DETROIT.—THEATRE (Fritz Staab, manager): Concert by the Boston Festival Orchestra assisted by Rose Stewart, soprano, $\frac{1}{2}$; Whitney Mockridge, tenor; Max Heinrich, baritone; Fein Winter, violinist; and Franz Rumm

PITTSBURGH. — OPERA HOUSE (A. M. Higgins, manager): Charles Froehm's Comedy co. in Jane to a large audience at Rose Hill's English Folly co., to a fair audience $\frac{1}{2}$.

VIRGINIA.

NORFOLK. — ACADEMY OF MUSIC (A. B. Duesbury, manager): Temple of Fame, for charitable purposes, 1st, and matinee 2nd, and concert for the benefit of the local lodge of Elks 3rd, drew large audiences.

WASHINGTON.

SEATTLE. — SEATTLE OPERA HOUSE (J. W. Hanna, manager): Marie Wainwright 1st; good performances. Gus Williams 2nd, 3rd; good houses.

CINCINNATI'S THEATRE. (R. E. French, manager): Ten Nights in a Bar-Room 1st; good houses. Muldownie Picnic 16-17.

TACOMA. — THEATRE (S. C. Bell, manager): Gus Williams in Keppler's Fortune 1st; very poor houses. Marie Wainwright 12-13. — FIGURES: S. C. Higley is off duty for a few days on account of illness — Gus Williams has secured Ross and Fenton for the coming season in April Fool.

WISCONSIN.

CHIPPEWA FALLS. — OPERA HOUSE (W. H. Stoddard, manager): Hi Henry's Minstrels 1st; large and well-pleased audience. Professor Harrington 16, 17; good business. Limited Mail 1st; Fun on the Bristol 2nd.

WEST SUPERIOR—GRAND OPERA HOUSE: Dori Opera co. in The Queen's Mate to a full house 1st. Corinne in Carmen to a large and well pleased audience.

FOREIGN.

ROME.

MAY 2.—Ernesto Rossi, the great, has been setting our muddied Tiber on fire by a magnificent rendering of Cardinal Richelieu. Often and often have I thought, in silence and aloud, that Richelieu would be a hit in Rome if rendered by a Salvini, Rossi, Pasta, Novelli, or a Domenici, and at last my thought has found life. At last, after fifty-three years of thereabouts, Bulwer's magnificent drama has reached Rome. The journey from London to Rome has been long, but it has been accomplished safely, and Rome has welcomed Richelieu in triumphal style.

Rossi, indeed, is an admirer of Bulwer, and never travels without one or two of his novels in his portmanteau. He always intended showing Italy what Bulwer's dramatic genius was like, and he has succeeded in opening his countrymen's eyes to the fact that England's dramatic literature does not end with Shakespeare. Italians are astounded at this new proof of England's dramatic wealth, and, no doubt, other gems in comedy, as in drama, will ere long follow.

Italians, as I have frequently stated, are tired of the monotonous subject used in French dramas, and they are loudly clamoring for something more original than divorce suits. Rossi and his kin do not take here, either—whereas Shakespeare fills the theatre whenever given. Other translations from English have also been successful, and there is every chance for the classic English drama, at last, becoming as well known in Italy as in England and America. Meanwhile, Rossi's Richelieu is a wonderful performance, and a greater success, than anything given of late in a Roman theatre. It has even had more success than Louis XI., being less solemn and having more life in it.

Rossi always attracts an "elect" public, and on this occasion, he was applauded and cheered in many languages, the theatre being filled with connoisseurs of many nations, drawn here for the International Congress of the Red Cross. Rossi's Richelieu is a perfect artistic creation. He has evidently made a study of the part, and has succeeded beyond even his own expectations.

With Richelieu, begin and end all dramatic novelties in the Roman theatres, and the letters I receive from friends in other towns of Italy are equally bare of novelties.

Now and then a new play is announced from the provinces, but as its life is generally shorter than the life of a rose, it scarcely bears a mention.

At Spoleto a new comedy, Corrado, was applauded, but it was not repeated. At Genoa the Contessa Rieti had the same fate. Some Greek Scenes, by Niccolini, were easily digested in Bolona. Giacometti's old play of Christopher Columbus, on the contrary, pleased immensely at Genoa, but there was a reason for that. Vincenzo, a one-act play in the style of Cavalleria Rusticana, pleased, and was repeated at Lucia. Mentioning Cavalleria Rusticana reminds me that Menegatti's L'Amico Fritz has finally conquered all its detractors, and is having a triumphal tour through Italy.

Masagni, besides the Rautean, is setting Vestris to music. The plot is taken from a novel of the same name.

Verdi has really finished his Falstaff. He told this himself to his friends, Boito, Ricordi, and Madame Stoltz. "I am not going to tell a lie," he said. "Falstaff is finished."

The dear old master looks strong and healthy, and seems very cheerful. The opera will not last more than two hours and a half, although it contains several thousand more notes than Othello.

Whilst instructing the opera, Verdi works one hour and a half a day, and there is not a single exception in the proof-of-it.

Mauri is in his Falstaff. This one-bit of news alone is worth a whole letter, now.

The first performance of Falstaff will take place at the Scala of Milan, in January or February, 1892, and immediately after it will be given in Rome, though it is not yet known at what theatre.

"Should I tell you why I wrote Falstaff?" said Verdi a few days ago, to some friends. "Because both wrote a libretto so full of comedy that it was an amusement to set notes to it, and I may say, that Falstaff has afforded me the greatest delight of all my life."

"And it will add another leaf to your wreath of glory," said a friend.

"Chorus!" said Verdi, "that's good only for youth and women."

By-and-by he added: "I will not conceal the fact that I feel capable of writing again, and who knows? My imagination is not yet dead. The only thing that frightens me is the material fatigue of filling so many sheets of paper with notes and signs. If it were not for that."

Could not Edison come to the old master's aid?

Masagni's ancoress has brought a whole host of small fry to the surface of the waves of sound.

Before the Cavalleria Rusticana there was so much discouragement that no manager dared produce a new opera. Now, on the contrary, managers wildly hope to find a new Masagni in every novice who offers an opera. Thus, we have had a Pellegrina, an Andrea del Sarto, a Malavita, a Cymbeline, a Pagliaccio, and a Fidele. Christopher Columbus, by Franchetti, is to be given in Genoa during the Columbus Centenary Festival, and it is already well spoken of.

Of those given in Rome, Cymbeline has been the most successful, though I doubt whether it will ever cross the Alps. The composer rejoices in the Dutch name of Van Westerhout, and he is a Wag-nerian in style. He was born in Bari, and he is not yet thirty years of age. He is known for some very good drawing-room music.

The libretto is taken from Shakespeare's Cymbeline. Encore Shakespeare! Touches Shakespeare!

This is the first letter I write to you since Easter. I must, therefore, say a few words on the performance of Mozart's "Requiem" and Pergolesi's "Stabat." Given at the Lastanzi Theatre during the Holy Week. Both Mozart and Pergolesi were already withdrawn in spirit from the world when they wrote these two inspired compositions. Their souls were yearning with sadness for something beyond this life, and their names are linked together in genius, misfortune, and premature death. Mozart and Pergolesi are two of the brightest stars in the musical firmament of the eighteenth century, and those two works were the last cries of anguish of their suffering souls.

Mozart, who wrote in a few years enough to make the glory of ten masters, died at thirty-five years of age in the most squalid poverty. Courts adored him, half Europe applauded him, but he died in poverty. Legend says that a mysterious stranger

visited Mozart and asked him to write a mass for the funeral of a great man. He did not say who this great man was—it was Mozart himself. The mass was scarcely finished when the greatest genius that the history of music can record passed away. The potted boy of Maria Theresa's Court had reached manhood to starve and die!

Pergolesi's life was still shorter and more unhappy. There also legend steps in. He fell madly in love with a highborn lady—Maria Spinelli—and was ignominiously driven from her presence, and threatened with death, if he dared show himself again—the girl, however, loved the poor musician, and to escape another marriage, entered a convent. Once there, she begged Pergolesi to write a "Stabat" because she had first met during a performance of Scarlatti's "Stabat." Pergolesi wrote this "Stabat," in a dying state and its last verse (*quando in morte moritur*) was his last breath. He was only twenty-six years of age when he died. His family received the price that was to have been paid to him for this work—and the sum was—ten francs. Pergolesi also wrote the Serva Padrona, which was given lately in Rome, with so much success. Monuments are now being raised to Wolfgang Mozart and Pergolesi. Better far had the world been kinder to them when they were in and of the world. The silver bedstead, on which the popular warbler of Zerlina nests her uneasy limbs in her Welsh Castle, would have kept the composer of "Nacht, Nacht," in luxury—but he died on straw.

Such is the difference between 1790 and 1802. Fortune are the musicians whose lot has been cast in this century, if we compare it with the lot of those who lived, struggled, starved, and died a hundred years ago. Oh, oh, but I think I am moralizing! That will never do.

I find I have omitted to note a one-act piece by Signor Pliotto and called Spots on the Sun.

Count Bosio is the Sun—the sun of his town, and its Syndic. He is also an ex-tarzanian colonel. He is good, brave, and generous—a heart of gold in a rough shell. *Says poor am ergo pro te*, as his townspeople call him. Being a bachelier, he has a housekeeper, and with him lives a young lieutenant, Italio, the son of a field companion of the Colonel, as he says, at least, but in truth, Italio is his own son and the housekeeper is his mother. Italio being ordered with his regiment to Sicily, the two old folks are so cut up that the truth gets out. Then the Colonel decides to make things straight, though he shrinks from making the whole town know that there were "Spots" on its Sun. However, when a friend tells him that the town had seen these "Spots" from the first, the Colonel marries the housekeeper and Italio has legitimate parents at last. The sketch pleased for its naturalness, and also because it was splendidly acted by Zucconi in Marini as the Colonel's housekeeper.

S. P. Q. R.

FOREIGN SCHOOLS.

Lady Violet Greville's adaptation of M. Greville's novel, "Les Epreuves de Raisa," was produced at the Lyric. It is in four acts and deals with the abduction of a peasant girl by three subalterns of the Imperial Guard.

Le Fil de Coralie, recently revised at the Gymnas, met with the success which has always attended it. The role of Coralie was played by Mlle. Antonia Laurenzi and that of Daniel, Coralie's son, by Rafael Dufo.

The German opera season, under the conductorship of Herr Mahler, will begin June 18 at Covent Garden. The list of artists includes Klasinsky and Telesky, Wiegand, Alvaray, and some others from the Hamburg Opera House. The repertoire consists of Fidelio, Tristan and Isolde, and the four selections of Der Ring des Nibelungen.

Marie Halton is meeting with great success in Australia.

Dr. Colman's new and original comic opera, Strongbow, was brought out at the Queen's Theatre, Dublin. Percy French and Brindley are the librettists. The opera is said to be tuneful and bright.

Patti will give two concerts at the Albert Hall in June, and after that she expects to rest until Oct. 10, when she again sings at the Albert Hall. Afterwards she will tour through the provinces until Nov. 4.

Budapest audiences are delighted with Wilson Barrett and Mand Jeffreys, who are playing at the Gaiety. Claudine meets with especial favor.

Free organ recitals are given every Sunday afternoon at the Royal Albert Hall.

Florence Wilton has been engaged to play principal boy at the Aquarium, Brighton, next Christmas.

Mrs. Bernard Soote is receiving remarkably good notices from the Australian papers.

At a recent matinee of Henry VIII. at the Lyceum, the doors were opened half an hour before the regular time, at the request of the police. This was done on account of the enormous crowd which overflowed from the pit entrance down the strand.

Princess Karadja has published a volume of maxims, entitled Etincelles. She observes: "Not to be able to play the piano is a talent as charming as it is rare."

The Prince of Society at the Criterion is not meeting the success that was expected.

On May 18 Miss Ivanora will give a matinee of Edward Rose's version of L'Aventuriera. The cast includes Herbert Warren, Somerset, Everard and Miss Adgerow. The role of the adventuress will be played by Miss Ivanora herself.

Sigrid Arnooldson has been a great success in Paris, especially in Carmen. At a recent representation of this opera over five hundred persons were turned away. It is said that since the days of Mme. Galli-Maria, who created the role, no intermission equal to Mme. Arnooldson's has been witnessed in Paris.

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